DOCUMENT RESUME

ED 461 573 SO 029 519

AUTHOR	Marcus, Susanna; Barker, Rosie
TITLE	Using Historic Parks and Gardens: A Teachers Guide. Education on Site.
INSTITUTION	English Heritage Education Service, London (England).
ISBN	ISBN-1-85074-510-2
PUB DATE	1997-00-00
NOTE	41p.; For other teacher's guides in the series, see SO 029 517-521.
AVAILABLE FROM	English Heritage Education Service, Rm. 116A, 424 Oxford Street, London, England, W1R 2HD; telephone: 0171 973 3442.
PUB TYPE	Guides - Classroom - Teacher (052)
EDRS PRICE	MF01/PC02 Plus Postage.
DESCRIPTORS	Active Learning; *Archaeology; British National Curriculum; *Built Environment; Community Characteristics; Cultural Background; Cultural Education; Elementary Secondary Education; Foreign Countries; *Gardens; *Heritage Education; History Instruction; Local History; *Parks; Social Studies; World History
IDENTIFIERS	*England

ABSTRACT

This book is about using parks and gardens as a study of the historic built environment. Parks and gardens have been laid out for utility and enjoyment for centuries. The ideas presented may be adapted to use in any park - public or municipal parks or those part of historic house estates, or any smaller-scale garden. The chapter titles include: (1) "Understanding Parks and Gardens"; (2) "Preparing for a Visit"; (3) "Site Work in Parks and Gardens"; (4) "Problem Solving Activities"; (5) "Conservation and Restoration"; (6) "Finding Out about Parks and Gardens"; and (7) "Parks and Gardens across the Curriculum." A bibliography and resource section are also part of the text. (EH)

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ED 461 573

USING HISTORIC PARKS AND GARDENS

Susanna Marcus • Roger Barker

ENGLISH HERITAGE

SO 029 519

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A TEACHER'S GUIDE

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Books in the *Education on Site* series are written especially for teachers, tutors and students to help them make best use of the historic environment.

Cover illustrations: The formal gardens at Wrest Park, Bedfordshire. (English Heritage Photo Library)

Pupils recording the garden design at Boscobel House, Shropshire. (English Heritage Photo Library)

Edited and produced by Jennie Fordham
Designed by Nick Cannan
Additional picture research by Lesley Howes
Illustrations by Ronald Burch
Printed by Hythe Offset, Colchester

Printed on recycled paper

First published 1997 by English Heritage
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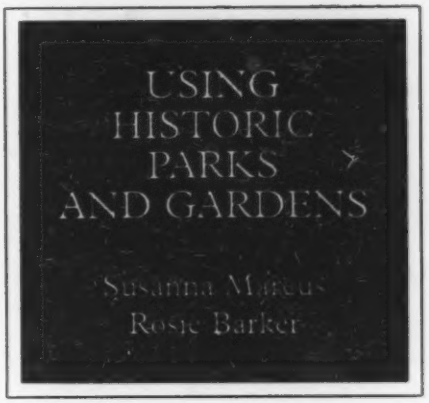
ISBN 1-85074-510-2



ENGLISH HERITAGE

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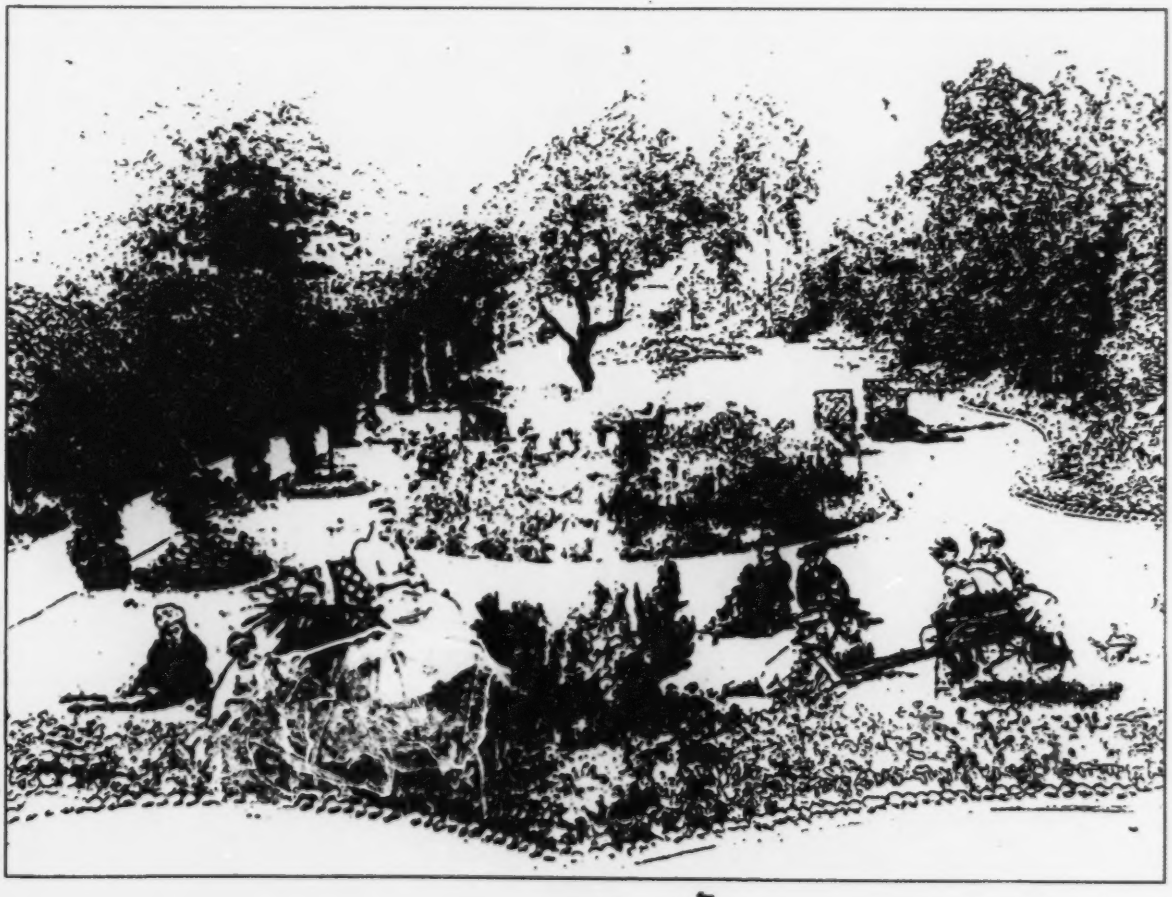
The Butters family in their Hackney garden. Notice the carpet bedding and the rustic furniture.



London Borough of Hackney Archives Department

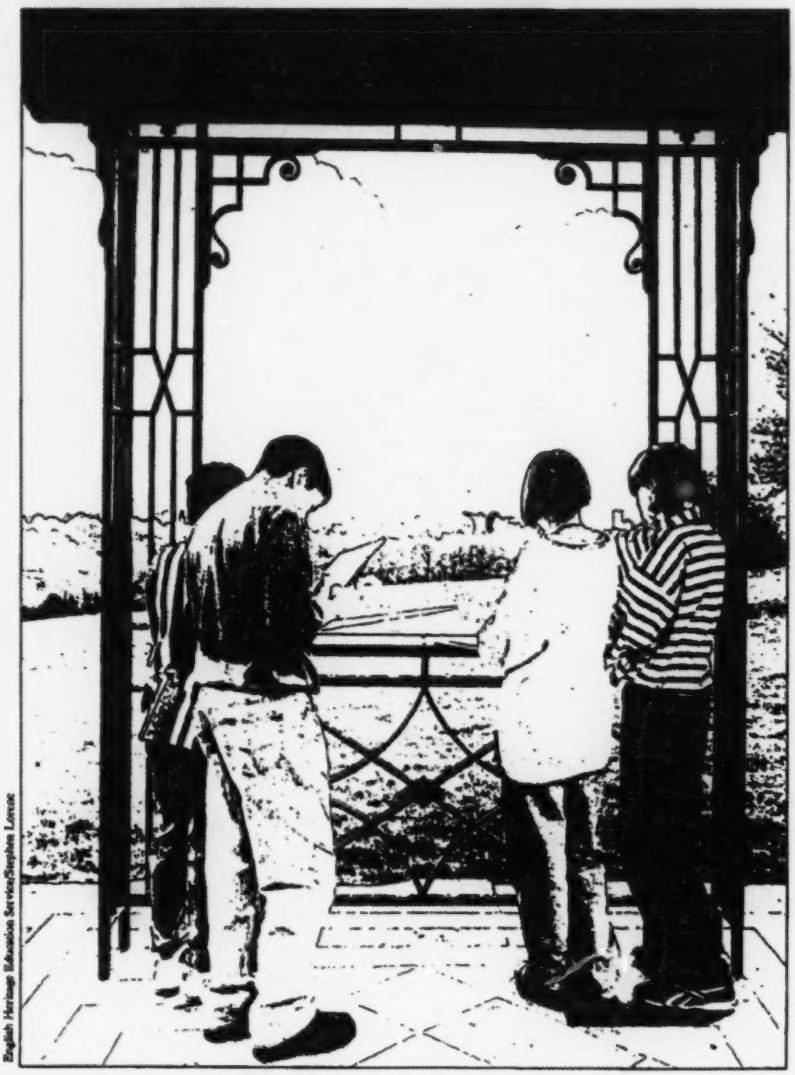
ABOUT THIS BOOK

This book is about an educational resource which is at present much under-used and under-valued. Studies of the historic built environment have tended to focus on field monuments and historic buildings, ignoring parks and gardens. Yet people in the past did not confine themselves to buildings. Parks and gardens have been laid out for utility and enjoyment for centuries. Gardens reflect the tastes, needs, philosophies, and the economic, social and political situations of past generations; without their study, investigation of the human past is incomplete.

Gardens are all around us. Even pupils who do not have their own garden at home will be familiar with their local municipal park, or town square garden, or communal garden in a housing estate. Many schools have their own gardens, often cultivated and managed by pupils. Classes making educational visits to historic houses, abbeys, and castles will walk through parks and gardens on a small or large scale. This educational resource includes municipal parks, designed as recreational space for ordinary people, as well as the parks and gardens of the well-to-do.

This book will give you the background information to the history and development of this accessible part of the historic environment. As pupils will usually be less used to working in an outdoor environment, part of the book gives detailed ideas for preparing your pupils for their visit. Also included are on-site strategies to help you make greater use of parks and gardens as a resource for teaching in all areas of the curriculum. Suggestions are made for follow-up work, which will develop and extend pupils' understanding.

The ideas in this book may be adapted to use in any park - public and municipal parks or those which are part of historic house estates, or any smaller-scale garden. English Heritage manages several properties which include historic parks or gardens; the most important of these are listed in the section on problem solving. However, pupils visiting any historic site, such as an abbey, castle or Roman villa, should be aware of the landscape surrounding the buildings, and should be given the opportunity to follow activities which help them understand this part of the historic environment.



English Heritage Education Service/Stephen Lorenz

Pupils survey the landscape from a vantage point close to Kenwood.

Jennie Fordham

Bark rubbing produces some interesting textures for art work.

UNDERSTANDING HISTORIC PARKS AND GARDENS

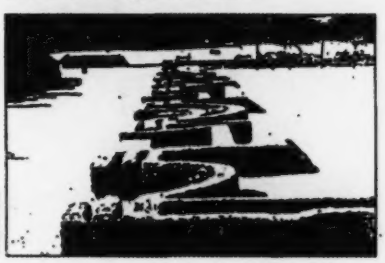
Gardens, and later parks, have had many functions; for example they provide food, income and pleasure. They can reflect power and wealth, and symbolise utopian and mythological ideals. Over the centuries the emphasis of the designed landscape has swung between utility to enjoyment, from formality to informality and from the geometric to the naturalistic. A constant element has been the existence of utilitarian gardens, for vegetables, fruit, herbs and some flowers, in both rural and urban locations.

In the same way that design and style of housing changed over different periods, there are also changes in the design and style of gardens. Changes in the design of parks and gardens do not of, course, coincide exactly with recognised historical periods. Dates are approximate and styles overlap. New styles were sometimes not adopted owing to owners' economic situations, individual preferences or because the terrain on which the garden was to be created was unsuitable. A site can also have landscape designs of different periods superimposed upon one another.

The earliest garden in England to have been excavated and researched is at Fishbourne Roman Palace, Chichester, West Sussex. It has been partially re-created. The original first-century garden was constructed in a large, rectangular courtyard in the centre of the palace, which was enclosed by colonnades. Paths surrounded and divided the geometric garden and it contained fountains and topiary, or clipped ornamental shrubs, in this case of box (a small evergreen shrub or tree).

There is evidence that Saxons and Vikings had gardens, a fact which is important in helping to form a more rounded picture of them. But there is, as yet, no evidence of these gardens' designs, nor is there detail on their planting. There are names in Anglo-Saxon meaning 'a place for plants', 'herb garden', 'hot bed' and 'a pleasing or lovely place'; this was a Latin synonym for a garden. It is known that Saxon kings fenced in land for game reserves, for instance at Woodstock, Oxfordshire.

Formal garden at Fishbourne Roman Palace, West Sussex. Box has been planted in the first century trenches which were revealed through excavation.



Rosie Barker

MEDIEVAL GARDENS AND DEER PARKS

Gardens in this period, from about 1066 to 1485, included monastic gardens and pleasure gardens constructed for royalty and the nobility. Their designs were geometric and reflected a wish to impose order on the wide and hostile landscape. Earls, bishops and monasteries were major owners of deer parks which, by the twelfth century, covered one third of England.

The settled life in monasteries and convents was conducive to horticulture. Plants were grown for culinary and medicinal purposes and sometimes for flowers for the altar. Fishponds and orchards were also important features, as

Characteristics of medieval pleasure gardens

- rectangular in shape, usually small
- enclosed by walls, hedge, trellis, moat or moats
- main part of the garden was grass or flowery mead, or turf sown with wild flowers, intersected by paths
- grass surrounded by raised beds

Lesley Howes

This illustration of 1597 from Gerard's Herbal shows raised beds from a slightly later period.

- raised seats, covered with turf or flowery mead
- a central pool, fountain or sundial
- trellis for climbing garden plants, to make arbours, or shelters covered with climbing plants. Some were extended into tunnel arbours, which covered paths
- plants chosen for their fragrance, beauty, food, for medicine and for strewing
- gravel paths

monastic houses needed to be self-sufficient in food as far as possible. Although gardens were mainly utilitarian, records do mention their pleasing qualities.

Private, domestic and pleasure gardens were placed for security in castle courtyards or within the walled enclosures of manor houses; others, larger and sometimes surrounded by a ditch or moat, could be situated quite a distance from the castle or house. Whether small or large, their design characteristics were similar.

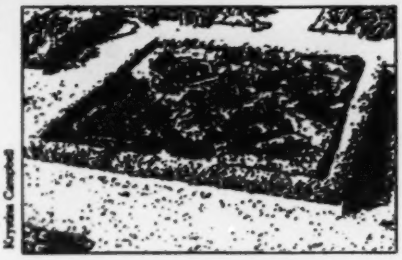
The idea of an enclosed park began in Persia, spread to Europe and was brought to England by the Normans. Parks were symbols of power and an important part of the economy of the manor. Though they were often created on marginal land, parks were used for timber cultivation and for the keeping of fish, and game such as deer and rabbits – vital for variety in the medieval diet. Hunting was a popular recreation and hunting lodges were built for viewing and for accommodation. Parks sometimes also contained sheep and fishponds. They were bounded by a ditch and large earth bank topped with a pale, or fence, to stop the deer from escaping. However they were not only utilitarian: deer, and occasionally more exotic animals, were decorative as well as functional and there was sometimes ornamental tree planting. Most medieval parks have disappeared but their earthworks and ancient trees sometimes survive, for example at Collyweston in Northamptonshire. Some medieval parks were adapted into ornamental landscape parks in the eighteenth century, as at Woodstock Park in Oxfordshire.

TUDOR PARKS AND GARDENS

The Tudor period, 1485 to 1603, divides into two styles of garden: late medieval or early Tudor, and Elizabethan or early Renaissance.

Early Tudor gardens

More settled times after the end of the fifteenth-century civil wars, known as the Wars of the Roses, gave the nobility the opportunity



Krysia Campbell

A re-created knot garden at the Tudor House Museum, Southampton.

for increased leisure and spending on gardens. It was no longer necessary for great houses to be fortified and there was a change of emphasis on what was important about a house – pleasure, beauty and status became more important than defence. When Henry VIII closed down the monasteries in the 1530s, many monastic estates were sold to wealthy families and the buildings converted into homes. Some monastic gardens were destroyed but others were taken over and modernised by their new owners. Throughout the period, gardens served as a setting for elaborate royal pageants. Parks continued to be used for hunting and timber cultivation.

Early Renaissance/ Elizabethan parks and gardens

The accumulation of wealth, made easier during peace-time, enabled the nobility to spend more on gardens. Enthusiasm for gardening increased owing to several factors, including contact with classically-inspired gardens on the continent and the stimulus of printed books on horticulture, both from the continent and England, including texts such as John Gerard's *Herbal* of 1597. There was a surge of interest in botany. Plants already in cultivation in the Ottoman Empire came to England through trade. Many plants subsequently cultivated in English gardens, for example potatoes and yuccas, were introduced through the exploration of the Americas.

Many new gardens were planted at this time accompanying the building boom in houses for the nobility which followed the defeat of the Spanish in the 1580s and continued to the 1620s. Large estates often boasted a succession of walled gardens, surrounded by a vast hunting park. Design remained static: characteristics of the royal, early Tudor gardens such as geometric layouts, knots, topiary and raised walkways spread to the large country estates. Flowers were more important than previously and there was a vogue for carnations. Italianate features such as terraces, statuary and fountains made a gradual appearance. Hedged mazes such as the famous example at Hampton Court were introduced.

Characteristics of early Tudor gardens

- geometric, sometimes symmetrical in plan
- enclosed by stone or brick walls
- low rails, usually painted, divided the garden
- walks sometimes raised or covered by tunnel arbours
- knots of intricate geometric patterns formed by low evergreens enclosing flowers
- mounts to provide a viewpoint
- topiary, or clipped ornamental shrubs and trees
- small buildings for sport and pleasure, for example banqueting houses, used for eating elaborate desserts and for entertainments, and bowling alleys
- in royal gardens, carved royal heraldic beasts, painted and gilded, and set up on pillars and posts.
- statues and busts from the ancient world
- fountains and other ornamentation

STUART AND COMMONWEALTH GARDENS 1603-1688

International trade made some courtiers immensely wealthy and able to acquire vast estates, some of which were turned into parks and gardens. Many of these new gardens were inspired by the ideas of the Italian renaissance, and were formal, ordered and included features such as fountains and statues of characters from classical antiquity. Contact with Europe also resulted in the introduction of French and Dutch ideas, and gardens with these influences tended to be geometric in style. Designers working in England who were particularly influential were the de Caus brothers and André Mollet. Deliberate exploration for plants began. The first English botanical garden for the systematic study of plants was founded at Oxford in 1621. During the Commonwealth some estates were confiscated and destroyed but the properties, including gardens, of Parliament's supporters and those not directly involved in the conflict remained intact. French influence returned with the restoration of Charles II who had spent most of his years of exile in France.

Characteristics of Stuart and Commonwealth gardens

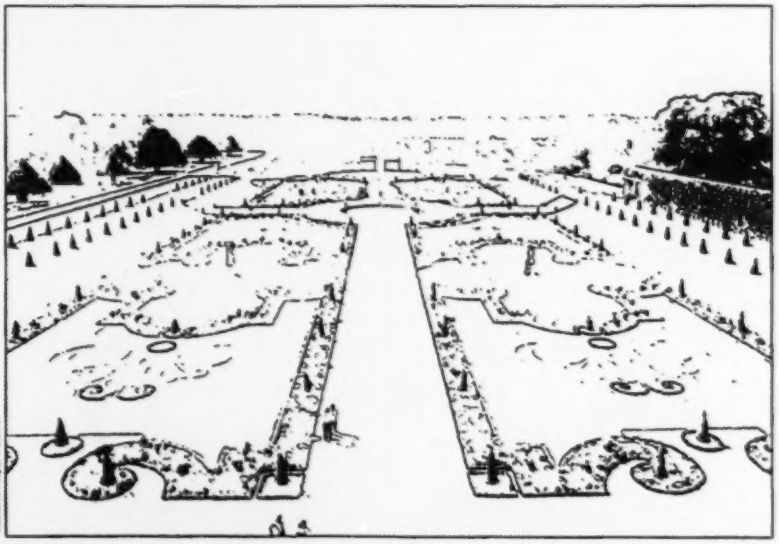
- geometric symmetrical designs, often on a large scale
- Renaissance fashion for axis leading from the centre of the house balanced on both sides by identical features (cross axes were also used)
- levelled, flat gardens called parterres, laid out with elaborate patterns of gravel and plants and designed to be viewed from above
- waterworks for example, canals, fountains and lakes
- grottoes, or artificial cave-like structures, often decorated with shells, minerals or pebbles
- classically inspired statues
- grand staircases
- terraces with balustrades
- garden buildings
- gateways, which were sometimes elaborate

PARKS AND GARDENS 1688-1714

William and Mary, Protestants from the Dutch royal house, took the English throne in 1688. After this exchange of power, known as the Glorious Revolution, gardening was influenced by the still formal, but less grandiose and more intimate, Dutch style. Plants were collected from all over the world for Queen Mary and for other avid plant collectors such as

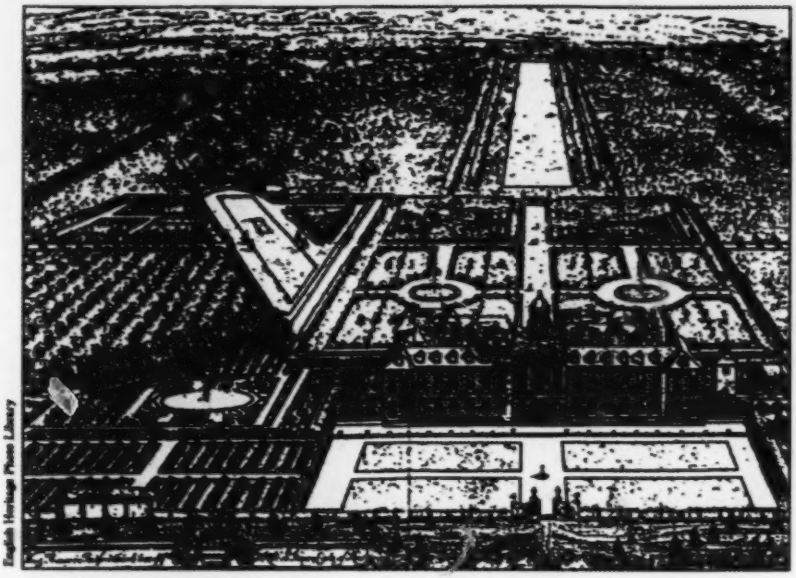
Characteristics of William and Mary and Queen Anne gardens 1688–1714

- formal, geometric lay-out, Dutch influence
- walled enclosures and imposing gateways
- exact, uniform plots
- plain grass plots in parterres
- parterres designed by cutting patterns into turf and filling in the cut-out parts with sand or coloured gravel
- statues
- avenues
- trained fruit trees
- extended vistas and use of 'clairvoies', or open-work fences, grills or gates through which a view of a landscape could be seen
- groves, which were small areas of ornamental woodland and shrubbery intersected by paths. These areas were sometimes called 'the wilderness'
- clipped hedges and topiary
- waterworks including canals, fountains and basins
- terraces
- decorative garden buildings for recreation and entertaining



Historic Royal Palaces

The restored Privy Garden of William III, 1702, at Hampton Court Palace.



English Heritage Photo Library

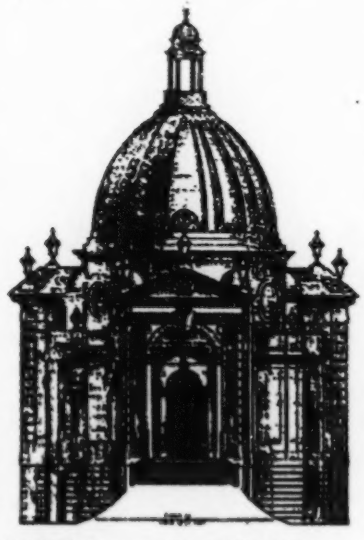
Detail of an engraving by Kip of Wrest Park, Bedfordshire, showing the geometric layout.

the Duchess of Beaufort. Hot-houses and orangeries were constructed for the more tender plants. Tree planting became increasingly fashionable in both parks and gardens, and the formal style of gardens extended into the countryside, for example avenues of trees were planted. The nurserymen George London and Henry Wise were the most influential designers of the period.

Public gardens in towns were first created in the seventeenth century for example Cuper's Gardens in Lambeth and Vauxhall Gardens, both of which were in London. In them people could walk, listen to music, dance, play games, drink and take refreshment. These establishments mostly levied admission charges so they catered for a select clientele.

THE EIGHTEENTH-CENTURY LAND-SCAPE GARDEN AND PARK

In the eighteenth century the geometric garden began a slow decline and a new landscape fashion began to emerge. The English Landscape style emphasized irregularity, had no obvious walls or boundaries and idealised nature. There were various reasons for the introduction of this new style. The eighteenth century saw great economic change, particularly in



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ABOVE: An engraving by Kip of the Archer Pavilion.

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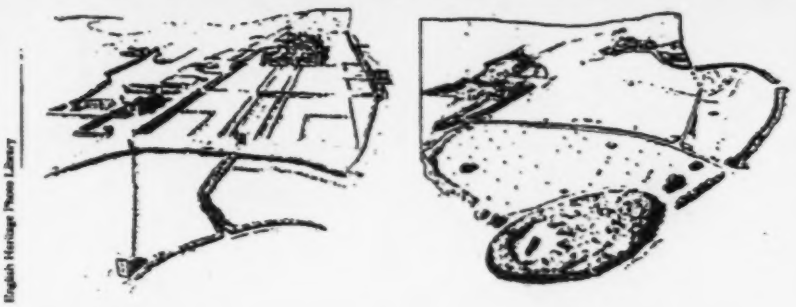
Eighteenth-century visitors in the grounds of Chiswick House, London.

Characteristics of early eighteenth-century landscape c1715 to the 1750s

- park integrated into garden
- ha-ha, or sunken ditch, separating pasture from garden, allowing a view of surrounding countryside
- irregular plantations with trees framing views
- house placed in the centre of the park/garden for privacy and exclusivity
- winding streams or sheets of water
- carriage rides or walks from which to admire set views
- grottoes
- statues
- elaborate garden buildings, classical temples, 'gothic' ruins, Chinese pagodas, pyramids and obelisks



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An artist's impression of the gardens of Audley End, Essex, before and after Capability Brown's new park design of 1762.

land ownership and the gradual growth in size of estates. Larger landowners, who could more easily afford and implement agricultural improvements, took over the land of the smaller freeholders. Large, yet compact, blocks of land gave increased opportunities for manipulating the appearance of the landscape so owners could display the extent of their possessions, using cheap agricultural labour for improvement works. The English Landscape style also coincided with political moves calling for liberty, democracy and a curb on the absolute power of the monarchy. These movements were, in part, reactions against what was seen as French autocracy and Dutch regimentation, reflected in the earlier formal garden designs. The rolling English landscape was not topographically well-suited to geometric gardens on a grand scale.

The writings of Andreas Palladio, who often included landscape space in his house designs, were translated into English, providing a model for other architects and garden planners. There were other cultural influences. The Grand Tour, an extended visit to other European countries to view and absorb their cultural traditions, enabled the aristocracy to look at Italian and other European landscapes, to study, and to purchase or commission sculptures and other works of art.

Throughout the century landscape gardening was greatly influenced by the idea of making landscape into a series of pictures with an emphasis on the beauties of nature: settings for garden buildings; contrasts between light and shade; groves and lawns and natural-looking areas of water. Landscape paintings, particularly by Claude Lorrain, Nicholas Poussin and Salvator Rosa were eagerly collected as originals or prints, and used as inspiration for landscape designs. Although the resulting appearance of the landscape garden was natural it was the result of highly contrived planning. Sir John Vanbrugh, Charles Bridgeman and William Kent were the foremost designers at the beginning of the period. Bridgeman's designs were still highly geometric. Kent introduced irregularity into the landscape, with gothic buildings alongside the classical ones. He was one of the first designers to imitate paintings in the landscape. Various wealthy amateurs, for example Charles Hamilton at Painshill Park, Surrey, and the Hoare family at Stourhead, Wiltshire, developed Kent's ideas about pictorial gardening, and laid out gardens emphasising changes of moods and views.

Lancelot 'Capability' Brown (1716 – 83) was the foremost gardener of his day, undertaking about two hundred commissions. He influenced the fashion for a more simplistic landscape of natural slopes and serpentine shapes rather than symmetrical geometry or literary fancy. An advantage of this style was that it was relatively economical to create and maintain compared with other gardens. By the 1780s landscape parks were increasing in popularity, and were a symbol of gentility for the new rich made wealthy by trade and growing industry. Individual roads, public rights of way, farms, cottages and occasionally villages were often re-located to create these landscapes; Milton Abbas in Dorset was one such village.

Characteristics of Brown's landscapes – the 1750s to the 1780s

- large-scale
- bold, smooth, rolling slopes
- extensive tree planting, often in clumps on the crown of a hill
- grass and lawn coming right up to the house, separated only by an invisible fence or ha-ha
- boundaries of estate concealed by an encircling shelter belt of trees
- streams dammed to form a large serpentine lake, usually in the middle distance
- curves and serpentine shapes
- kitchen gardens and flower gardens banished to a walled enclosure screened by trees and shrubs
- few garden buildings
- carriage rides and walks around the estate
- perimeter wall and lodges at gates

THE PICTURESQUE MOVEMENT

The Picturesque movement at the end of the century attacked Brown's smooth, rolling, supposedly dull imitation landscapes. Richard Payne Knight and Sir Uvedale Price argued that landscape design should be inspired by the type of rugged natural scenery suitable for painting: irregular; 'rough' in texture and vegetation, wild, dramatic and awe-inspiring. These landscapes, like Hawstone in

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Belsay quarry garden, Northumberland. Sandstone used for the new mansion of 1807–17 was quarried to leave a picturesque gorge in which a garden was constructed.

Shropshire and Mount Edgecumbe in Cornwall, used dramatic natural scenery of cliffs, waterfalls, caves and ancient trees around which the visitor was led along a series of carefully chosen routes to show the picturesque wildness to best effect.

Humphry Repton (1752 to 1818) was influenced by some of the Picturesque ideas and dominated the late Georgian period. He is well known for the preparation of his Red Books, so-called because he often presented his ideas in a red leather-bound volume, which showed clients pictures of the landscape, 'before' and 'after' his proposed improvements. His method of presentation was very clear; he used flaps in 'before' paintings which lifted to show the same view with his proposed improvements. Repton worked on many gardens, including Kenwood in London and Attingham Park, Shropshire.

NINETEENTH-CENTURY GARDENS

The transformation of England into an industrial and increasingly urban society brought a building boom. Many of the new town and suburban houses had gardens, and horticulture became a popular pursuit for a wider spectrum of people. The later nineteenth century saw an increased interest by the government in matters relating to public health and welfare. Metropolitan improvements included the creation of public parks and cemeteries in most towns making open space available to all.

Technological progress included advances in heating and glass-making techniques. Glasshouses proliferated and conservatories became very popular. One advance was the development of the Wardian Case in the 1830s. This was a sealed glass case in which plants could be transported, or could be displayed. The moisture from the plants condensed on the inside of the glass and so was re-cycled. This invention meant that plants could be transported for longer distances, even from abroad, without damage, and led to an increase in the importing of exotic plants. New heating systems for glasshouses made the cultivation of exotic plants easier and enabled half-hardy bedding plants to be raised. The lawnmower was invented in the 1830s by Thomas Budding, making grass maintenance easier and encouraging more people to take up gardening.

Garden designs took inspiration from the past or from the gardens of other countries. The Italianate style, based on Italian Renaissance gardens, was most popular but gardens in various national styles including French, Swiss, Indian and Chinese, were also made.

Landscape parks belonging to the elite still dominated the countryside but their appearance was altered by the planting of newly introduced species, especially conifers. Some landowners planted a collection of different species of trees,

Characteristics of Repton's landscapes – the 1780s to 1818

- less extensive scale than Brown
- used the painting principle of foreground or frame, middle ground and background
- belts of trees planted for shelter and/or to mask a boundary, with gaps at intervals to allow views of the surrounding countryside
- area near to house prettified by formal gardens or flower parterre in front of the main facade
- formality introduced by terrace with balustrades and steps
- plantations thicker than Brown's
- water features
- small park buildings in rustic style, using natural materials, as well as buildings in classical style

English Heritage Education Service

A Wardian Case

Rural History Centre, University of Reading

The lawnmower made garden maintenance much easier. In this picture you can clearly see the overshoes worn by the horse pulling the mower. These protected the lawn.

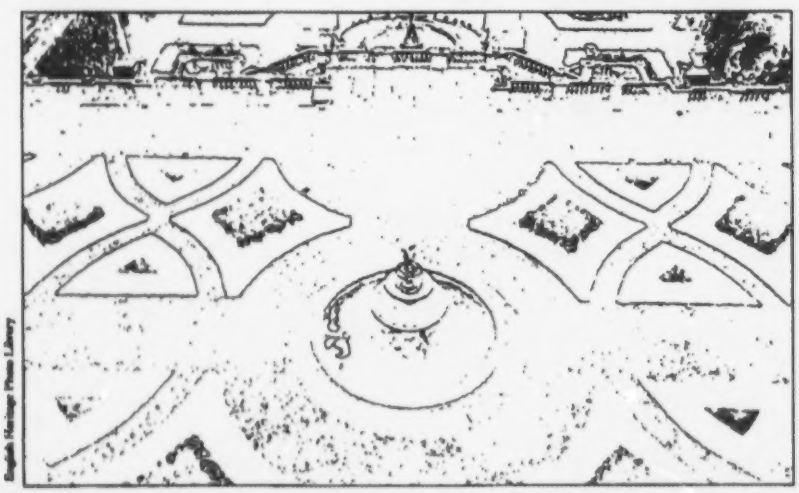
mainly for their botanical interest. Such a plantation was known as an arboretum, or a pinetum if the species planted were coniferous.

J. C. Loudon (1783 - 1843) the foremost Victorian writer on gardening, advocated the 'gardenesque' approach to planting by which he meant that each individual plant should be allowed to develop naturally and should be displayed to its best advantage. His plant-centred approach flourished in newly-planted arboreta, pineta, cemeteries and in public parks where there was plenty of space.

From the 1830s onwards, botanic and cemetery gardens and public parks were laid out in towns by philanthropic benefactors or by public subscription. Wide grass areas, winding walks and belts of trees disguising boundaries were adopted, influenced by both the landscape parks and by picturesque ideas. Parks gradually became more elaborate, containing features such as bedding schemes, floral clocks, bandstands and water gardens. An increasing amount of space was given over to sporting activities, as the interest in health developed and the government also became keen to keep the masses occupied in non-political activity.

By the end of the century two styles predominated. William Robinson (1838 -1935) reacted against elaborate bedding designs by calling for the use of hardy plants chosen for their form, foliage and colour. These native or naturalized plants were to be grown in an informal way in their natural setting, under conditions which respected the needs of the plant.

The Terrace, newly restored at Osborne House, Isle of Wight.



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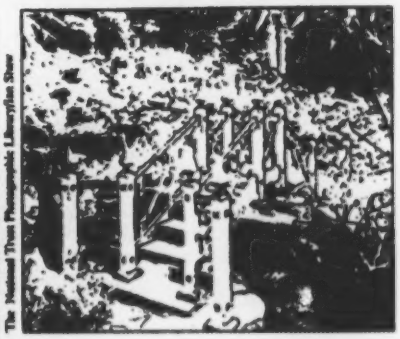


The National Trust Photographic Library/John Hinde

China - one of the picturesque regions created in the nineteenth-century garden at Biddulph Grange, Staffordshire.

Characteristics of Victorian gardens

- formality around the house extended further into the landscape
- complex geometric layouts
- Italianate terraces with elaborate balustrades, statues and fountains
- straight, gravelled walks
- parterre designs in lawn, sand or coloured gravel edged with box
- colourful bedding schemes using half-hardy tender plants and new brightly coloured hybrids
- clipped hedges and topiary
- shrubbery
- glass garden buildings such as a conservatory, fernery or hot-house
- 'rustic' wooden or cast iron structures and furniture
- collections of plants, conifers, orchids, camellias and ferns

Provision for a range of sports in West Park, Wolverhampton, 1879.

Robinson's influence can be seen in the creation of woodland gardens with informal massing of bulbs in grass and mixed borders of native and exotic plants.

Sir Reginald Blomfield (1846 to 1942) however, emphasised the formal garden in which hard landscaping and architectural features, such as a terrace, steps, balustrade and pergola, dominated the planting.

TWENTIETH-CENTURY GARDENS

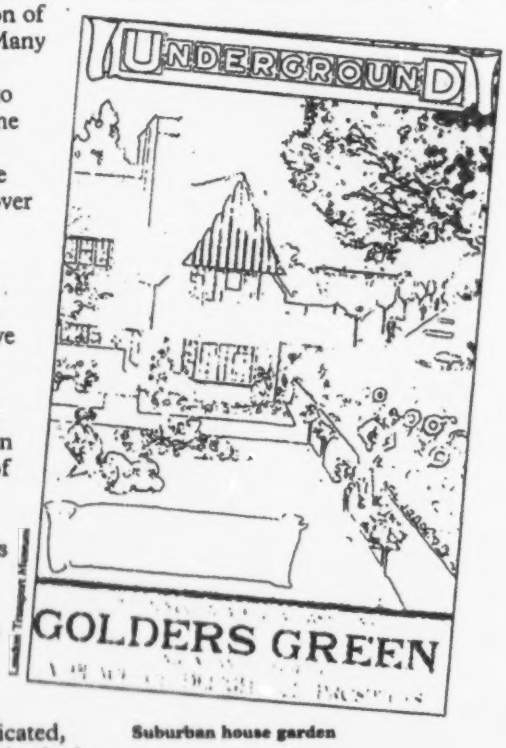
Land values fell at the end of the nineteenth century, and people who had made their money from industry bought old estates or built smaller country houses with gardens round them. Improved road and rail travel enabled people to commute between cities and their houses for weekends in the country. Although many of these newly-built houses had modern facilities such as bathrooms and central heating, their design and craftsmanship often looked back to the medieval or Tudor periods. The designs of Sir Edwin Lutyens, a follower of this Arts and Crafts movement, as it was known, together with the garden designs of Gertrude Jekyll, were the most influential, particularly in the rural outskirts of London. Their designs were widely illustrated in the magazine 'Country Life'.

Many of the larger country estates were sold after 1918, as following the First World War there were staff shortages and recession. The parks were used as sites for housing, for forestry plantations, for agriculture, golf courses or public parks. During the 'Dig for Victory' campaign during the Second World War many municipal public parks were turned into allotment gardens for people in towns to grow their own fruit and vegetables. Shortage of labour in the post-war years resulted in the deterioration of both parks and gardens. Many of the grand houses were demolished or converted to new institutional uses, some becoming hospitals or convalescent homes. Some private parks were taken over and maintained by the government, others were saved by charitable organisations such as the National Trust. Speculative suburban housing, influenced by the early twentieth-century Garden City movement, resulted in the provision of millions of small front and back gardens. Gardening became one of the nation's most popular pastimes.

Several people are associated with the design of gardens in the twentieth century. Gertrude Jekyll is famous for the creation of sophisticated, tonal, herbaceous borders in single colours, with flowers and foliage graded in height and colour so that one hue blended into another. Lawrence Johnstone laid out an influential formal garden at Hidcote, Gloucestershire, with a series of formally laid out gardens like rooms, enclosed by high hedges. Amongst the many gardens influenced by the idea of garden rooms was Vita Sackville-West's garden at Sissinghurst.

The characteristics of twentieth-century gardens

- smaller in area
- town and surburban gardens rectangluar, often inward-looking
- informal, mixed borders of shrubs, perennials and annuals
- larger gardens divided into 'rooms' by walls or hedging
- small buildings such as a shed or greenhouse
- ponds or fountains
- patio and patio furniture
- rockeries
- ecological planting



Suburban house garden

PREPARING FOR A VISIT

SELECTING A SITE

There are many sites where the original design and features can be seen, where changes to lay-out are easily discernible and which have sufficient supporting evidence to aid interpretation. Sites may be of national importance and be included in the English Heritage *Register of Parks and Gardens of Special Historic Interest in England* (see pages 24–26 on conservation) or may be of local or regional importance.

A single feature, for instance, an elaborate wrought iron gate and surround which once belonged to a grand garden can be used as a starting point for further research, providing supporting evidence is available. However a more complete site will provide a wider range of learning opportunities. (See chapter on *Finding out about parks and gardens.*)

PRELIMINARY WORK

Deciding your approach to study

You need to be clear from the outset why your class is studying an historic park or garden. Is the main focus of the project to be historical, with the garden providing evidence about the way people lived in the past and the things they considered important? Or is the main focus to be on the physical aspects of the garden as part of work in science or geography?

Locating resources

You will find it easiest to study a site which has a wide range of source material available for pupils to use. Some of the main sources which you should look for are listed in the section *Finding out about parks and gardens*, on pages 27–32. If possible, arrange for pupils to study some original documents and artefacts, besides those on site. Photocopies, although convenient, do not convey the excitement of historical research.

Amongst the learning resources provided by some sites are trails. These may be useful if integrated into an educational activity but are no substitute for structured site investigation.

Preparatory visits

You, and your colleagues, will need to make a preliminary visit to the site to plan pupils' activities. Before you go check with the site's administration to make sure there is no objection to the activities you propose and to see if they can offer any advice.

When you first contact your chosen site, ask whether it has any special designations. For example is it on the *Register of Parks and Gardens*, does it contain any Listed Buildings, Scheduled Ancient Monuments or include a 'Site of Special Scientific Interest' (SSSI) as identified by English Nature?

Collecting equipment

Some of the things you might want to take with you, depending on the purpose of your visit, are: maps and guidebooks, tree and other plant handbooks (see *Bibliography and resources*), compasses, clipboards, paper for drawing and writing on, measuring equipment (including metre sticks, clinometers and trundle wheels), binoculars, magnifying glasses, cameras, video cameras, calculators and tape-recorders. Provide for parents a checklist of suitable clothing and equipment required, which should include sturdy walking shoes and waterproofs.

PREPARING PUPILS

Pupils may not be used to working constructively in an outside environment; the following activities are general ones designed to help pupils understand and become more sensitive to park and garden environments.

Behaviour on site

Rather than tell pupils what not to do on site let the suggestions come from them. Ask them what dangers there might be, what would cause a nuisance and what would spoil the appearance of the site and the enjoyment of others. They could express their ideas in a class poem or design a series of prohibition signs. Their 'do nots' might include climbing trees, wandering off and talking to strangers, making too much noise, picking plants and dropping litter. Alternatively they could design a Park or Garden Code, along the lines of the Country Code.

To pose an extra challenge ask them to use, in sequence, the letters in the name of the park or garden they are visiting to start off each rule so to provide a mnemonic device.

Putting gardens into context

The diversity of gardens

Surround pupils with pictures of parks and gardens or their features. Start collecting and ask pupils to collect, illustrations, past and present, worldwide. The collection might also include imagined gardens, for example illustrations for literary works and representations of the Garden of Eden. Discuss, quite generally at this stage, similarities and differences in form, content and possible functions and uses of these examples.

Functions of parks and gardens

Investigate functions further by collecting pictures of parks and gardens which show how people used them or ask pupils to research their uses, then brainstorm and discuss. See how many different examples of uses, and users, they can suggest.

Symbolism

Explain that parks and gardens reflect their owners' position or ambition in society, political and cultural values. A good analogy to which pupils can relate is the symbolism of clothes. Uniforms, bikers' gear, fast footwear, Vivienne Westwood creations and overalls all make statements about their wearers in the same way as gardens make statements about their owners' outlooks. Fashions in clothes and fashions in gardens are both part of the history of social and political change.

Lesley Howard

Oriental garden – an illustration from 'A Thousand and One Nights'.

Familiarising pupils with features

Ask pupils to suggest ten things most frequently found in parks and gardens and to classify them into living and non-living things. Next they can sort the non-living things into things made from natural or manufactured materials or from both. An IT database could be used. A possible list could include: soil, wall, path, trees, flowers, hedge, statue, fountain, grass, greenhouse, bench.

Devise a trail for your school grounds or a local park, which requires pupils to think of reasons for the use of certain plants and materials for surfacing, for a bench, boundary or conservatory for example. The trail could require pupils to consider technological change and aesthetic as well as functional reasons for choice of materials. It might include texture, requiring pupils to touch as well as to look, and may include examples of decay, weathering and erosion to link in to the properties of materials and to change. It might also involve pupils thinking about what is under the ground. When you visit your chosen historic site, your pupils will have begun to develop the understanding of concepts and the vocabulary to make sense of the historic garden.

Make a handling collection of plants and materials for closer study. You could ask a large garden centre for samples of building materials. Pupils can draw and describe items in terms of colour and texture and make tests on woods, metals and stones to find out their durability and other properties.

Soils

Collect soils to help pupils understand plants' needs and preferences. Pupils should examine them with a good quality hand lens, and record where they came from and their characteristics. A simple soil testing kit will allow pupils to find out whether the soil is acid or alkaline. Pupils could record their findings under the following headings:

- site
- colour
- texture – whether the soil is crumbly, sticky or fibrous

Some uses of parks and gardens

Utilitarian

- timber cultivation
- keeping animals for meat and fur, bees for honey and fish for eating
- earning a wage by gardening
- growing plants for culinary purposes, medicine, dyes, strewing, for their perfume and for decoration

Pleasurable

- sight seeing
- looking at wild life
- participating in sports for example hunting, bowling and croquet
- gardening as a relaxing hobby
- eating
- socializing
- solitude
- contemplation
- courting
- a setting for entertainment.

Users might be owners, workers, guests, tourists, local residents or poachers.

- type – whether the soil is mostly clay, sand, chalk, gravel or humus (containing decomposed organic matter)
- properties – whether wet or dry; acid, alkaline or neutral
- invertebrates – record any present.

Try growing seeds in the different soil types.

Microclimates
Some small areas have their own, individual, climates known as microclimates. Investigate microclimates in the school grounds, by noting places in the school grounds which are often sunny, shady or sheltered on a windy day. Relate these investigations to plant needs and preferences. Experiment with different growing regimes using a proprietary compost to show how a plant reacts to different conditions: with/without sun; wet/dry; hot/cold and exposed position/sheltered position. Cress and broad beans both germinate quickly and are suited to this activity.

Plant origins and hunting
Plants have come into our gardens from all over the world. Ask pupils to select a plant in the school garden or local park and to identify it in a flower or tree handbook or plant encyclopedia (see *Bibliography and resources* section). In the classroom they can find where their plant originated and when, if applicable, it came to this country. Plot the plants and their countries of origin on a world map. List them under continents of origin and centuries in which they were brought to this country.

Plant names
Explain that plants have family names and also descriptive names and that names are in Latin. Latin is universal and avoids the confusion which would arise through the use of the variety of national and local names. Good family names to start off with are *'Labiatae'*, those with lipped flowers and *'Umbelliferae'*, those with flowers in umbels or clusters shaped like umbrellas. Many herbs conveniently fall into these two families.

Descriptive names are derived from a variety of sources. Lobelia for example is named after the Flemish botanist L'Obel, plant hunter to James I. Plants sometimes take their names from their place of origin. There are plants described as *'Peruviana'* and *'Nepalense'*. There is even a fern with the name *'Tunbridgense'*.

Because much of our language is derived from Latin, pupils should be able to work out the meaning of names such as grandiflora, elegans, azureus, cardinalis, tricolor, Hispanica, coronata or superbum mean.

Sharpening skills

Before going on site pupils may need practice in reading maps and plans, measuring, using standard and non-standard measurements, following directions, taking photographs, focusing binoculars (especially if wild life is also to be studied) and drawing so they may go about their tasks more confidently.

Much specialist and descriptive vocabulary will be introduced through other suggested preparatory work but consider also providing children with descriptive words for which they have to find antonyms and synonyms. Examples appropriate to parks and gardens could include: annual; formal; symmetrical; regular; romantic; serpentine; enclosed; shadowy; scented.

Stirring the senses

Sounds Make a tape of the sorts of sounds one might hear in a park or garden and ask pupils to write what they can tell about the place from these sounds. Sounds could include, for example, a mower, an ice-cream van's jingle, trainers on tarmac and the sound of shears clipping. They could use these sounds as a basis for a short story set in an imaginary garden.

Smells Introduce pupils to about five herbs. They should pinch the leaves, sniff their fingers and remember the names which go with which smell. Pass round containers with the herbs' cut, bruised or dried leaves at the bottom for them to identify. (Containers used for rolls of film are ideal).

Colour and tone Provide a limited palette and ask pupils to mix colours to match those on leaves brought into the classroom. To give pupils an idea of how colours are used in gardens, organise them into groups and ask them to produce, from a selection of paints, hues which blend well together. Groups can take responsibility for different parts of the spectrum. Discuss which colours appear to advance towards the viewer and which appear to recede.

Understanding change

To encourage awareness of change happening all the time, all around them, ask pupils to make a daily diary, over a period of time, of changes they notice on their journey to school and to suggest why these changes take place. Visit a local park or garden at regular intervals during the year so pupils may observe and record seasonal and other changes, perhaps in calendar form.

If the focus of your garden study is primarily historical, a good start would be to plan a giant time-line for the park or garden being studied. Pupils will again have to decide an appropriate scale, depending on the length of the garden's history. Pupils can enter information on it using illustrations as well as text, as their research progresses. Depending where you decide to present the time-line, it could be three-dimensional, including objects such as examples of stone, models of garden structures, and even examples of plants that were introduced.

SITE WORK IN PARKS AND GARDENS

Parks and gardens are sometimes very large and there is often a tremendous amount to take in, especially if you are only able to make one visit. It is best to focus your visit on a few well-chosen topics. Setting up a wall display of labelled photographs showing say, six 'things to look out for' means that not everything is new. Try to include a variety of different items, perhaps a large specimen tree, a structure such as a summer-house or arbour, a boundary, and possibly a shape, for instance of a flower bed. If you want to be more challenging, display photographs of parts of things. These encourage speculation and therefore closer observation.

ON-SITE ENQUIRY

Key questions

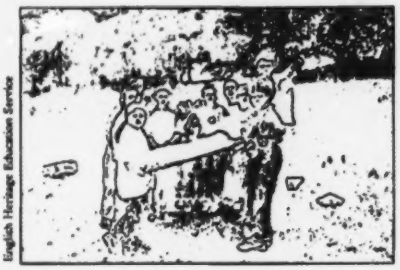
Pupils should be encouraged to discuss what they would like to find out about the site and, with the teacher's direction, to form a series of key questions to consider. The key questions used as a focus in this section are:

- where was the park or garden sited? Why?
- what is this park or garden like now?
- what was its original size and design? Why?
- how does it make you feel?
- what has changed? What has stayed the same? Why?

Questions like these can be used with pupils of all ages. They are presented separately here but they all inter-relate.

Methods of recording

A good way for pupils to record a site systematically is to mark their



observations on a current Ordnance Survey map, scale 1:1250 or 1:2500 or, if the garden is small, on a present-day, scaled plan. Their observations can later be transcribed onto a master copy. Practise this skill with your pupils first by working on recording features of their school playground. Give groups of pupils photographs of particular items such as a mobile classroom, a grassed area, the entrance gate, or the pond if there is one, and ask them to locate and record their positions onto the map. The same activity could be used to introduce the idea of scale.

Pupils can also detail their field-work activities and record features in a log book. This approach is particularly appropriate if the park or garden is to be studied over a long period of time, as changes during different seasons may be recorded. Entries can include drawings, photographs, measurements and personal responses and feelings about the site. For some activities recording sheets will be useful; your pupils could devise their own recording sheets for particular tasks. A selection of simple outline maps can be included in the log book, to record various aspects of the site survey, such as land use, tree species, visitor routes, garden buildings and other features. Acetate sheets of the sort used for overhead projection transparencies are useful for making overlays of various levels of information.

Not all questions can be answered on site so the log book can also contain pupils' hypotheses and notes on where there is a need for further research.

SITING

If possible, pupils should look at maps showing the area before and just after the park or garden was created, as well as evidence on site, to consider the key question about why the park or garden was sited where it was. If it is attached to a main building pupils could investigate whether the park or garden was simply fitted around it. Or was the suitability of the area for creating a park or garden an equal or more important consideration? Did a park or garden exist before a building was erected within it? Were there enclosed fields there before, or open common land?

In considering an area's suitability for park or garden creation, pupils could look at the following factors:

Water supply - was there a nearby supply of water for a feature or for irrigation or were special works commissioned?

Communications - were there routes which allowed access to the estate, for example for farming purposes, or which tourists could use? For example, after the development of railways, was the estate close to a station, or on a main route from London?

Settlement - was the settlement moved to create the park or garden? Was there a market nearby in which to sell produce, people nearby to supply labour or users for public parks?

Terrain - were soil, topography and views important to the choice of site?

Pupils can check their hypotheses against further evidence: the owner's and visitors' correspondence, for example, might contain relevant information.

SURVEYING THE SITE

Looking at the question 'What is this park or garden like now?' requires pupils to make a record or survey of the present-day landscape. It can include recording all or some of the site's geographical, archaeological, historical and botanical features and how the site is used and maintained. Although pupils will be recording what the site is like now, questions will arise on what it was like before.

Pupils should study old maps and illustrations, (see section on *Finding out about parks and gardens*), to help identify various features. Photocopies of these should be available from your County Local History Collection. You may want to take along other reference materials such as a species identification handbook and a guidebook, if one exists for the site.

Features

The rest of this section identifies features to look for, record and discuss. Select from the list of features according to your site, and adapt activities according to the purpose of your study and the age of your pupils.

Natural and artificial land-forms

Natural land-forms, for example hills, slopes, streams and ponds. How do they affect the site? Do they provide views or do they create different character areas? Sometimes forms which appear to be natural are in fact artificial, for example lakes. It is not always easy to tell, but you could look for the dam at one end of the lake, or compare different maps over a period of time.

Artificial land-forms include prehistoric barrows, ridges and furrows, headlands (banks of earth which were pushed up when oxen turned the plough at the end of a furrow), hollow ways and uneven ground; also features such as canals, mounts (of excavated soil or bricks to provide a good view out of a garden) and terraces. What sorts of evidence do they provide for the site's use? What do they tell us about the ideas and technologies of people at different times in history?

How to identify land-forms

Prehistoric features are rare but most parks incorporated land which was previously farmed: traces of ploughing and slight banks and depressions where banks have been levelled and ditches filled-in are more frequently seen. The best time to view earthworks is in the winter when the sun is low and the grass short. You will need an elevated aspect.

On sites where villages were cleared away to make place for the park you can sometimes see the remains of street and house layout. Main tracks or roads of the former village form wide depressions called hollow ways, low banks define principal property boundaries, bumps mark the grown-over platforms of the houses themselves.

To help identify features which are no longer visible, look at differential growth in vegetation. Where the ground is level and crops or grass grows poorly, it is possible that something below the ground, such as the foundations of a demolished building or a wall or a path, is preventing healthy growth. Nettles grow where ground has been disturbed and where, due to human activity, the soil is high in nitrogen.

Pupils should check with old maps, or plans if they exist, to see if these differences coincide with former features, and look at aerial photographs and surveys to see if there is any correlation.

People in the park or garden. What do people do in the public park, or private park or garden? Where do they come from? How do they get there?

Asking people questions

■ Ask your pupils to devise a questionnaire. They can record who visits the site, for example, whether visitors are male or female, children or adults, visiting singly or in groups. Are they local people, who visit regularly, or have they come from a distance? Why have they visited the site? They can ask visitors' opinions on site facilities and what they like most or least about a site.

■ Role play in the classroom, before the visit, will help pupils to carry out interviews in a courteous and confident manner.

■ Before undertaking any interview it is important to remind pupils of the need to keep in their groups and not to wander off alone: there should be at least three pupils in an interviewing group.

■ Interviewing park or garden staff in their working hours is not usually welcomed by their management but do ask the site's owners if there is someone they could recommend and spare, for, say a quarter of an hour, who could answer childrens' questions on site maintenance. Such a person may also be useful in answering other enquiries connected to site study.

Jack Perkins

Pupils interviewing

Making a tree survey

■ To undertake a tree survey, allocate small groups of pupils to well-defined areas, preferably in different parts of the site, to give them a manageable task. Your pupils will need a large scale, clear map or plan of the area under consideration. Each group should have a magnifying glass to help count tree rings, which are sometimes very close together. A camera is also useful for visual recording, and measuring tapes and clinometers will also be needed.

■ Ask your pupils to:
- mark on their map any pollarded, coppiced and topiaried or pleached trees
- mark the position of tree holes (where trees have been removed) and of stumps of felled trees
- estimate the age of other major trees, for instance ones which form part of a feature in the park or garden, such as an avenue. Variables which affect the rate of growth make other ways of dating trees less reliable than ring-counting
- observe the growth of trees in different habitats.

Trees grow straight in shaded woodland whereas space in parkland enables them to become more branched. A straight-growing tree in parkland suggests that it was once surrounded by woodland which has been removed. A tree with wide branches at a low height situated in woodland suggests that it was once standing free and is now surrounded by new planting.

■ Pupils can produce a tree profile or database to record their observations about and the measurements of particular trees.

■ Your pupils could compare the species found in woods and belts, which are usually native hardwoods, such as oak, with a few softwoods, such as pine, and those used ornamentally in more visible areas, for example avenues and arboreta – tree collections specifically planted for botanical interest. Combining this information with work on the management and dating of trees, pupils should be able to form ideas on the uses of and fashions for trees in the landscape, in different periods of history.

Tree profile			
Number on map			
Name of species (if identified)			
Position on site aspect (facing NSE or W) sheltered from prevailing wind exposed to prevailing wind on slope on flat ground on wet ground on dry ground			
Surrounding environment dense wood other trees parkland mown grass woodland ground cover bare ground			
Vital statistics: height (approx.) girth at 1.5m from ground age (approx.)			
Management pollarded, coppiced, clipped, pleached			

Trees

Trees are a common feature in most parks and gardens, and, because of their longevity, are a main focus for survey work. Compare human and tree life spans; many living oaks, for example, are over 500 years old. How old and how high are the trees and hedges? Is there evidence that some trees were managed for economic purposes, for example pollarded or coppiced? Pollarded

English Heritage Education Service

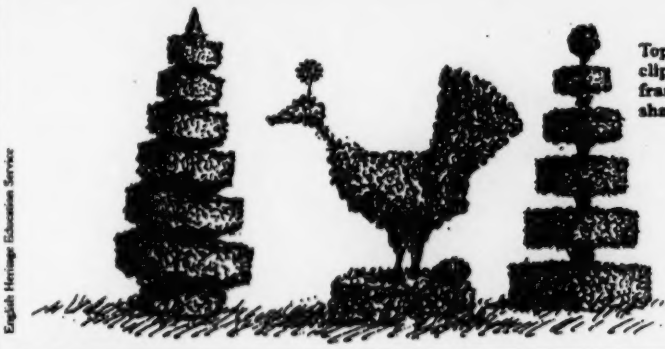
A pollarded tree

A coppiced tree

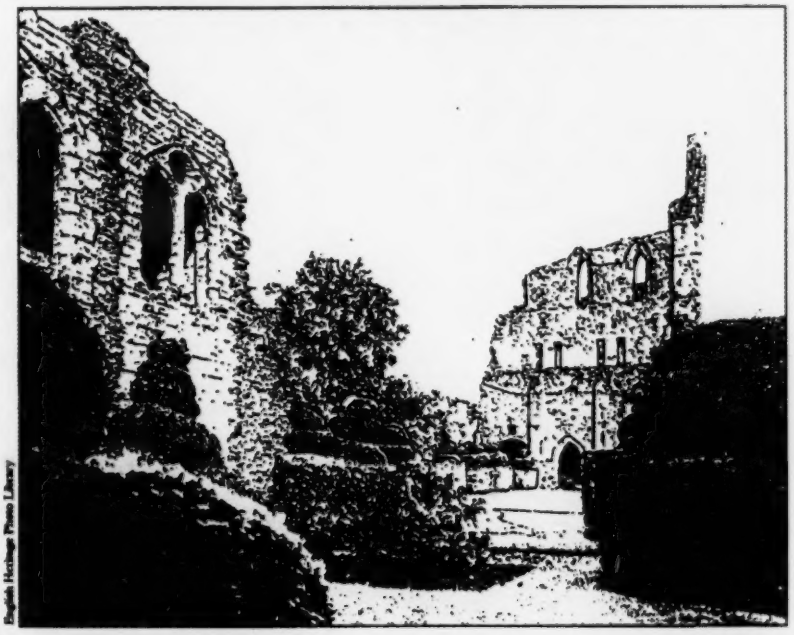
Estimating a tree's age
A tree growing in rich deep soil will grow more quickly than one in thin dry soil on a dry site. Obviously the various dating methods are more reliable if comparison is made between the same species growing in the same conditions and if some of these trees can be dated by other methods as well, such as ring-counting or using the estate's accounts. Some trees grow very slowly when they are old, or if they have been clipped, like yew.

First method Measure the circumference of the trunk using a tape measure, a length of string or by using pupils' outstretched arms, at a point 1.5 metres from the ground. Divide this measurement by 2.5 to get the approximate number of years. So a tree that measures 150 centimetres in girth (at a height of 1.5 metres from the ground) is approximately sixty years old when dated by this method.

Second method Another way of estimating age is to find a stump of a felled tree and count the growth rings. Each year a tree grows a new ring of wood and its thickness will vary according to species, rainfall and location. Narrow rings indicate years in which growing conditions were poor. Modern methods of tree felling using chainsaws make this technique rather more difficult, as the stumps are often damaged. It is sometimes possible to obtain planed samples of tree cross-sections to demonstrate this method to your pupils



Topiary – a tree clipped or framed to a shape

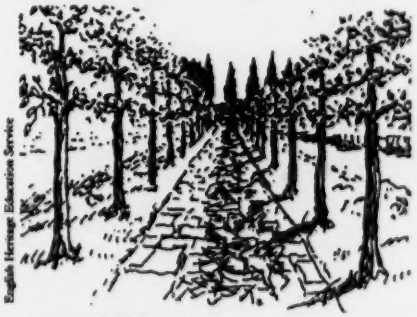


Topiary at Wenlock Priory, Shropshire

tree had their heads, or 'polls' cut off at a height of two or three metres from the ground to produce new stems out of the reach of browsing animals. Coppicing is the method of cutting deciduous trees to a stump a few inches above ground level. This produces long straight uprights used for fencing, firewood and minor building work. Were trees managed for aesthetic reasons, for example by clipping into shape, or by pleaching, a method of pruning trees on one plane, so that their stems may be interwined to produce an elevated hedge, screen or arbour?

Some questions will need further research, using a variety of resources in the classroom or library. Does the site contain an area of Ancient Woodland, dating from before 1700? Are species of plants native or imported and when were they introduced? Which species of tree are used functionally and which ornamentally? How does habitat affect growth?

A tree's approximate height can be measured by using a clinometer. If you do not have clinometers with you, try a different approach. Pupils work in pairs. One stands close to the tree and the others some distance away holding a ruler vertically at arm's length. By moving backwards or forwards the top of the ruler will eventually be in line with the first pupil's head and the bottom of the ruler will be aligned with the feet. At this distance the first pupil should stop and work out how many times the



A pleached alley

ruler's length goes into the height of the tree. In order to estimate the tree's height this number should be multiplied by the height of the first pupil.

Plants
The natural cycles of plants means that, except for trees and some shrubs, plants will be of recent origin. However, some garden managers have maintained the historic plants by continuous replanting. Surveys of plant species including flowers, fruit, vegetables and herbs, as well as trees, can be undertaken to build on pupils' preparatory work. Pupils could research plants' countries of origin and, if applicable, date of introduction to this country. They could also record and discuss how selected plants were used to create the design or pattern of the garden.

Water features
Look for water features such as lakes, wells, fish ponds and fountains.
Where is the source of water? What is the drainage system? Are the features ornamental, functional or both?

Boundaries and divisions
Walls, hedges, fences, ditches, trees or water may all be used to mark boundaries. You may find a ha-ha, or ditch, dividing garden from pasture.

What are the functions of the boundaries on the site? What are they made from? What do they look like? (Note their condition, the materials of which they are made, their colour, texture and patterning, for example, bond of brick.) Try to estimate their age.

Circulation patterns
Examples of circulation patterns are avenues, roads, rides, walks, paths, tunnel bridges, and terraces. Where do they lead to and from? Who uses and who used them? What materials have been used in their construction? How do the current managers of the site use them to direct visitors to certain parts of the park or garden?

Garden buildings and decorative features
Garden buildings can include items such as an archway, dairy house, temple, columns and obelisks, 'gothic' ruin and eye catchers, or building placed to catch the eye, not always in the park or garden itself. What are their functions, appearance, age and style? What are they made of? Do your pupils like the effect they have on the surrounding landscape? Look for decorative features, for example, statues, rockwork and arbours. From what materials were they made? Is the rockwork natural or artificial?

Views
Views, for example from the house, from high ground, to a sunken garden were often designed into a landscape. Are the views natural? Are they pleasing, impressive or..... Ask your pupils to supply their own adjectives.

Size and design
Is the garden big or small? What sort of design does it have ? Is it formal or informal, on a large or small scale? If it is attached to a particular house or building, does it reflect the same design and style ideas? Try to find a high vantage point on site so that its size and lay-out can be appreciated. Suitable units of comparison can be used to describe its size or more precise measurements can be made.

When thinking about reasons for its size, pupils should consider the site's intended uses and fashions current at the time it was established. For example was the park used for pasture or grazing as well as providing scenery? Was it a place to gallop horses for exercise and recreation? Were Capability Brown's simpler landscapes in fashion or labour-intensive gardens with topiary and box edging?
Make a design dictionary, using the information on characteristics of gardens of different periods, and the illustrations in the first section of this book. Ask your pupils to use this as a check list for identifying the main design elements of the site they are studying, and to help them try to decide when the garden was established.
Pupils should relate size to the site's wider historical context. For example, how did large tracts of suitable land in the area became available? Who could afford them? Who worked in them and who enjoyed them? When investigating design, pupils should consider and discuss the effect of land form on the park or garden and whether the main building has influenced the lay-out. Have the main building and gardens been built along the same axis? Were views created to be seen from the house and are parts of the garden hidden from view? From whose rooms were the best views seen? Has the garden influenced the building? Is there a balcony or larger windows to give some rooms a view over the garden? Is the house aligned so that it takes advantage of a particular prospect or aspect? Features which link the building with its surroundings, such as a terrace or an orangery, should also be noted.
Ask your pupils, during their visit, to photograph or sketch a view, or several different views across the garden or park. Use a piece of card with a central square or rectangle cut out for them to frame the view and focus their ideas. Views were often composed like paintings, with interest in the foreground and attention paid to the middle ground as well as distant vistas.

Discuss with them possible improvements to the view, asking them to jot down ideas and make rough sketches. If pupils take photographs, enlarge them to A4 size on a colour photocopier if possible. Then, using transparent paper or acetate overhead projector transparencies overlaid onto the original view, ask your pupils to design a new landscape for the same site. It is important that paper size and the overlay sheet match exactly, so it is best to use standard A4 size. Ask your pupils to write a short explanation giving their reasons for their suggestions and improvements. This is the same method that Humphry Repton used when showing his proposed plans to prospective clients. Your class' designs could all be bound together into a Red Book in the same way that Repton presented his own ideas. This activity could also be developed into a competition, with pupils forming a judging committee to decide which is the best new design for a particular view.

Short-listed candidates could be asked to make a short presentation to explain their designs.

Mood

The purpose of the question 'How does this site make you feel?, is to make pupils aware that some landscapes were designed to make people feel a certain way and to encourage sensitivity towards their environment. It is possible that changes over time produce a different reaction in pupils than that which was originally intended: in that case it is important to discuss what the original intention was and why it may now provoke a different response.

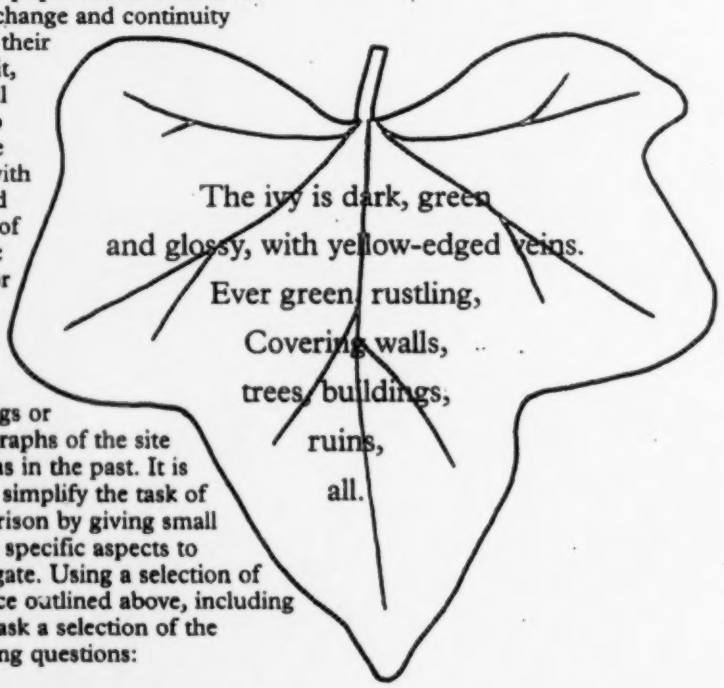
Pupils should be encouraged to give their personal reaction to the site or a feature of the site. One activity is to give each pupil a plan of the site, with four or five places marked on it with a letter or number. Try to choose places that contrast with each other, such as an enclosed garden, a courtyard, a terrace or an open area of grass. Divide your class into four or five supervised groups, and ask each group to visit each place marked on their plan, and to stand quietly for a minute or two. Ask them to write down, without discussion, their immediate response to the place they are in, using just one or two words. Responses might be to what they can see, hear, smell or just their feelings about the place they are in. These responses can later be developed into creative writing of various kinds. Shape poems, to fit the outlines of natural or artificial garden items, can be devised, by giving pupils a syllable pattern to follow. For example, a shape poem to fit into the outline of an ivy leaf might have the syllable pattern 6,8,5,4,3,2,1. Your pupils could also try writing a traditional Japanese poem known as a haiku, which has three lines and seventeen syllables, in the pattern 5, 7, 5.

Continuity and change

The questions 'What has changed? What has stayed the same? Why?' are best tackled if pupils, in their groups, are given specific areas to investigate.

If your pupils are to be able to assess change and continuity during their site visit, you will need to provide them with selected copies of historic maps or plans, and views, either paintings or photographs of the site as it was in the past. It is best to simplify the task of comparison by giving small groups specific aspects to investigate. Using a selection of evidence outlined above, including maps, ask a selection of the following questions:

- how was the area altered in order to create the park or garden? For example, was a village deserted or a stream turned into a lake?
- how have the site's uses changed over time?
- is planting the same or different from that at another period in the past?
- have boundaries and divisions changed? Consider the position and extent of boundaries as well as their materials of construction.
- do routes lead to the same places? Have certain routes declined in importance? have their surfaces and dimensions changed?
- have features inside the park changed? Have new features been added, for example, a car park or a golf course?
- have views out of the park changed? For example, has a motorway or high rise housing been built?
- why have these changes happened?



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PROBLEM SOLVING ACTIVITIES

Site enquiry can use a straightforward approach or can be wrapped up in a specific problem solving activity, which can give pupils extra motivation for undertaking research. Such activities require pupils to take on a role which obliges them to look at the site they are working on through different eyes. You must first consider setting a suitable scenario for pupils to work on. If the site you are investigating has a real problem to solve, then make use of it. Alternatively devise your own problem or consider using or adapting the examples, on the following pages. The second point to remember is that, in the end, it is not the surrounding frame of the problem that is important, but the activity that results from it. For example, if you are asking pupils to take on the role of designer of a visitor centre for a particular garden, it does not matter that they are not, in fact, designers, or whether the site is ever likely to have a visitor centre. The key point is that your pupils will be asked to carry out their survey of the landscape with a purpose in mind, which will focus their activity and give a framework for the presentation of their findings.

The examples of problem solving activities below are based on imaginary scenarios, and the ideas and suggestions may be adapted and applied to any public parks, or private parks and gardens that your pupils are working on. This approach to a site investigation requires research and preparation

VISITOR CENTRE

The task

A visitor centre is to be provided on an historic site to help explain its background and history and why the site is important. There is a policy of offering equal access for all visitors. Your pupils are asked to present their ideas on: the design and siting of the centre, and ways of presenting information on the historic landscape
Pupils' proposals should include:

- suggestions for the siting of the centre, with reasons for their choices. Thought should be given to the centre's environmental impact, and using existing buildings or structures in an imaginative way should be a priority rather than the building of a new structure

- details of how the centre will be made easily accessible to those with disabilities

- designs for the exterior of the centre which are sympathetic to the character of the site

- suggestions for ways of presenting information on the historic landscape to visitors, both in the centre and as they tour the site

The approach

It is best to divide pupils into small groups, each with a specific aspect of the task to research and present. The groups will need to report back to each other on a regular basis as the decisions of each group will, to some extent, depend on the others. In addition to researching the landscape, your pupils should be aware of the background to any historic buildings associated with the site.

Pupils should research into the needs and expectations of various categories of visitors; for example, children, family groups, people with disabilities, senior citizens, foreign tourists, specialists and educational groups. Ask them to talk about effective methods of presenting information about a site: what is fun, memorable, easy to use and appropriate for different groups. Pupils will probably be able to use their own experiences of visits with their class or family to be able to weigh up the advantages and dis-advantages of live interpreters, audio tours, written trails, illustrated panels, video material and traditional guidebooks. Encourage pupils to consider the different levels of information that different groups will expect.

To present their proposals, pupils could produce displays, slide-tape presentations, videos, leaflets and trails suited to specific audiences. IT could be used for text and design. An authoring multi-media package could be used to provide information for those whose disabilities prevent them from using the site. Maps or models could be made to show the development of a site's landscape, its remaining features, or routes around the estate, and the suggested position of the proposed visitor centre.

An overlay of the park or garden on a concept keyboard would be an effective way of familiarising visitors with the site, and perhaps for giving them things to look out for or find out as they go round. 'Levels' could be used for information to suit different age groups or perhaps for giving information on the site, for example its past and present designs, maintenance and ecology. Pupils' input could be displayed on a VDU, perhaps with pictures, sound and music, depending on the capabilities of the software. This could interact with the guidebook or act as a separate resource.

PROJECT ENTERPRISE

The task

A new visitor centre is planned for an historic park or garden known to you, and revenue is needed to help pay for it. Your pupils are asked to look at methods of raising funds for this project, and to make proposals to the site manager. Two possible ways of raising revenue for the scheme have been suggested. The first is by the staging of a special event, such as a play, concert or re-enactment, which the public will be charged to attend. The second is by developing a range of products, relating to the gardens and estate, which may be sold in the site shop.

The approach

Divide your pupils into small groups (three or four pupils in each group usually works well) and assign each group their task of devising either an event or a range of goods for sale.

Special event planning

Tour the site and research into its history. Your pupils will need to consider the content of the event itself, its audience and its physical staging.

- Will it be a play, a series of dramatic scenes, extracts from novels or poems or storytelling?
- Will music or dance be performed? This could be period or ethnic music, or pupils' own compositions inspired by the atmosphere of the gardens and grounds?
- What is the intended audience for the event? Is it to be aimed at children, or family groups, or an audience of adults?
- Will the event be in costume or will other props be needed?
- Where in the grounds will it be located? How many will you expect in your audience? Is there a natural theatre area that could be used? What kind of setting will be most appropriate for your event?

The performance could take place in several locations, as theatre 'on the move' with the audience following the action around the site. Pupils will need to consider access, sensitivity of plants and wildlife, and the needs of local people and other visitors when making their proposals.

You may wish to complete the project with each group presenting its proposals for a special event to the site manager, who could be represented by another pupil or group of pupils in role who will then take a decision on which to adopt. Or you may wish to actually stage one of the events on site, perhaps to an audience of parents. Pupils can design their own programme, posters and make period refreshments to sell in the interval.

Goods for sale

Pupils should visit and research the site. When your pupils visit the site they should look at and assess the existing range of goods for sale if a site shop exists. If the shop is not too busy, pupils could interview the manager about which are the best-selling lines, and which items appeal to different types of visitor. Are there any items on sale which relate specifically to the gardens?

Pupils should then explore the grounds, in their groups, to look for ideas which could be developed into saleable items. They should be equipped with sketch pads and coloured pencils or pastels to record objects and colours which could form the basis of later projects. Examples of items which could be produced are:

- a board, card or computer game based on the different areas of the garden, or the site's history
- a set of postcards, either photographic or drawn or painted, showing the garden or park in different seasons
- a tie or scarf in an abstract design inspired by the colours in the garden during different seasons
- an 'I Spy' book, or guide book for young visitors to encourage them to look closely as they walk around the site
- a pottery vase or bowl to hold flowers or foliage which have been observed at the site. (Pupils should be reminded that they must not pick plants for their display)
- toys for young children, such as a kite or mobile, or a nursery alphabet frieze with each letter referring to something that could be seen on a walk around the park or garden.

Back at school pupils should discuss which items are likely to appeal to different age groups and types of visitor. They can be asked to suggest a complete range of products, ranging from expensive souvenirs which foreign visitors might buy as a reminder of their visit to the garden, to gifts which would appeal to a child with limited money.

The groups can be asked to produce prototypes of three of their suggestions which could then be displayed in a 'trade show' for the rest of the class to assess which items best reflect the spirit of the site and will appeal to visitors.

A variety of garden based products that might be for sale in a site shop

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COSTUMED GUIDED TOURS

The task

The site manager has decided to arrange costumed guided tours around the park or garden during the busy summer months. The guides will take on the role of people connected with the landscape's history. Your pupils are invited to devise the tours.

The approach

Pupils should research the history of the site and familiarise themselves with its layout. Many sites have guidebooks which relate specifically to the garden, park or estate. Pupils should then decide which date to set the tour (an exact date enables contemporary references to be made), plan the route and mark any key stopping points.

The needs of the target audience should also be considered. Will, for instance, the route be suitable for the elderly or disabled visitor? Are there any seats on the route?

Your class should work in small accompanied groups while deciding on their route. They should mark their chosen way on to a map or plan of the grounds, having first tried it out to time it and assess its suitability for visitors.

Pupils should then write the script for the guide, with instructions on what to draw the visitors' attention to at each key stopping point. A time limit should be given - about half an hour or forty-five minutes should be sufficient. This will mean that your pupils will have to make decisions about which parts of the site are to be visited and which should be left out.

In addition to writing a script, pupils can also research suitable costume and suggest artefacts which the guide might use to illustrate key points.

If possible, a second site visit should be made to allow pupils to conduct their tours with the rest of the class. If this is not practicable, each group can make an illustrated presentation to the class, using an overhead projector to display the route map, and slides, photographs or drawings to show key features.

English Heritage sites suited to Project Enterprise

- Audley End, Essex
- Boscobel House, Salop
- Brodsworth House, South Yorkshire
- Chiswick House, London
- Kenwood, London
- Mount Grace Priory, North Yorkshire
- Wrest Park, Bedfordshire

English Heritage sites suited to costumed garden tours

- Belsay, Northumberland
- Brodsworth House, South Yorkshire
- Marble Hill, London
- Kenwood, London
- Kirby Hall, Northamptonshire
- Walmer Castle, Kent.

Many sites are suited to the visitor centre activity

before the site visit takes place, and often more than one visit will be desirable. Make sure your discuss your plans with the site manager to get their agreement before you visit.

Osborne House, Isle of Wight, in the care of English Heritage, would be an ideal site for activities such as these. The Osborne estate was acquired for Queen Victoria and her family in 1845 as a seaside holiday retreat. The original estate was laid out in a typically eighteenth-century design with shelter-belts, a ha-ha, pleasure grounds and a walled garden.

Prince Albert, the Queen's husband, personally designed a new house, and remodelled the grounds, adding many features to the original eighteenth-century layout. The results are superb: Osborne, with its Italian Gardens, terraces, pleasure gardens and controlled views to the sea, are a perfect example of mid-Victorian landscaping.

Prince Albert was interested in all aspects of the estate, putting into practice the latest ideas in horticulture, agriculture and drainage. He encouraged his children to take an interest in gardening their own plots in the garden surrounding the Swiss Cottage at Osborne.

Many other English Heritage sites have historic gardens or landscapes which are suited to the kind of problem solving activity described in this section.

The Royal Archives © Her Majesty the Queen

Prince Alexander with a child's wheelbarrow in 1892. The vegetable plots and minature tools used by Queen Victoria's children can be seen at Osborne House today.

CONSERVATION AND RESTORATION

Historic parks and gardens constitute an important part of England's cultural heritage and it is important that the best of them are protected. This process began when English Heritage, under the National Heritage Act of 1983, was given the task of compiling and publishing the *Register of Parks and Gardens of Special Historic Interest in England*. This register identifies and describes some 1200 sites, and was issued in separate county volumes between 1984 and 1988. The list is under review as new sites are added. The main purpose of the *Register* is to identify and draw attention to nationally important historic parks and gardens and to encourage and to help authorities to provide adequate protection to these sites in their planning. It is also intended to encourage owners and others to appreciate, maintain and enhance these sites.

PROTECTION OF REGISTERED SITES

Unlike the protective legislation on listed buildings which allows demolition, alteration or extension only if the local authority issues a Listed Building Consent, the *Register* provides for no direct control. Registered sites are, however, recognised as important and, as local authorities generally do not have staff with expertise in garden history, planning applications are sent to English Heritage and to specialist societies such as The Garden History Society for their advice and comments. Views are sent back to local government planning officers who advise the elected councillors who make the decision. Appeals against the local authority decisions are made at a national level. Independent planning inspectors chair public inquiries and report to the Secretary of State who makes the final decision. All those affected by a proposed

The Register entry for the gardens at Brodsworth Hall, South Yorkshire.

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development can give evidence, including English Heritage officers.

A good summary of conservation-related issues can be found in the English Heritage publication, *'A Teacher's Guide to Using Listed Buildings'*, (see *Bibliography*).

INVOLVING PUPILS IN PROTECTION

Public inquiry: a role play activity

Collect press cuttings, both local and national, to give a focus on protection policies and as a basis for discussing what makes a park or garden worthy of conservation. Also contact your local planning authority for information on local issues, which the class could use as a subject for their inquiry.

The task

Ask the class to imagine that they are to give evidence at a public inquiry. The inquiry is to decide on an application for the change of use of a particular park or garden. Possible changes of use might be the building of an out-of-town shopping centre, a new housing estate or golf course on the site, or for an area of the park to be reserved solely for paintball wargames. If possible, base the scenario around a local park or garden which is known to your pupils.

The approach

Divide the class into interest groups representing the developer, local residents, local councillors, local environmentalists, national organisations such as English Heritage, the Garden History Society, and the general public. The part of the Inspector who will later hear their evidence and must remain independent, may best be taken by the teacher. Pupils' research should include surveys of the site's historic and natural interest and current use as well as the reasons for and probable effects of the proposals. Maps and overlays could be used to help work out the impact on the landscape. Local residents could be interviewed for their reactions - but make it clear that this is an hypothetical exercise.

Once groups have researched their roles, the inquiry can begin and the Inspector can call upon the groups to give evidence. The Inspector may wish to visit the park or garden to give witnesses the opportunity to demonstrate their case on site. The Inspector should make a list of pros and cons in order to come to a decision.

After the hearing pupils, out of role, could vote on the issue. If they decide that the application should not be upheld they could perhaps work on alternative proposals to increase people's appreciation of the site.

Protectors of the public park

A problem solving activity is an effective way of using your local public or historic park as a teaching resource to encourage pupils to take responsibility to their environment.

The task

Some public municipal parks will receive funding over the next few years from their local authority or the Heritage Lottery Fund. 'Appoint' your class joint superintendent of your local park, and ask them to draw up proposals of how they think their park should be improved and developed, bearing in mind its historic character. They should research public parks in general, and their own park in particular. When they have completed their proposals, they may want to present their recommendations to the Parks Committee of their local authority, which is responsible for making applications for funds from the Heritage Lottery Fund.

Alternatively, pupils could be asked to prepare an exhibition to inform local people on the park's value and on their ideas for its improvement. Your library may have an exhibition space to display this. Your local newspaper may also be interested in printing an article, or series of articles written by pupils presenting their views. The protection and improvement of garden squares could also be investigated in the same way.

The approach

Pupils should first research the present and historical design and features of their park.

Do any aspects of the original design remain, and would it be desirable to restore those that do not? Many of our municipal parks were created during the Victorian and Edwardian periods, and contained features such as lakes, bandstands, glasshouses and elaborate flower beds. These features needed a large labour force and financial resources to maintain them, and many now need repair.

Problems in the park, and staffing levels could also be investigated. Is there evidence of vandalism, graffiti or animal faeces? How many people look after the park and what do they do?

For a survey of the park's current use, supervised groups could spend a fixed period, say half an hour a day at different times of the day, at the park gate recording the numbers entering. They could devise a short questionnaire to ask park users about where they came from to visit the park, the frequency of their visits, and what they most like and dislike about the park.

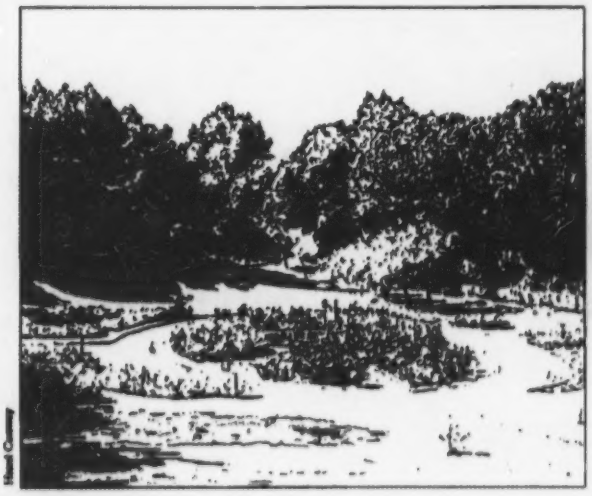
Pupils themselves can also survey the visitor facilities provided, using the following questions as a starting point.

- Is there a children's playground? Is it well-maintained, with a safe ground surface for children? Is it supervised?

- Is there a tea room or cafeteria? Does the building blend in well with its surroundings? Is it well kept? Do many people use it? Is there easy access for disabled people or mothers with young children and prams?

- Are there other leisure facilities, for example a boating lake, nature trail or fitness and exercise area?

Pupils should pool their findings about the current use of and facilities offered by the park, and use this as a basis for drawing up their own recommendations for



This floral display in Philip's Park, Manchester was lost in the 1990s when, because of vandalism, the beds were grassed over.

improvement and development, either as a presentation to their local Parks and Gardens Committee or in the form of an exhibition for local people.

For these types of activity, check to see if there are opportunities to work alongside your Local Agenda 21 Committee, or other local environmental organisations.

RESTORED AND RE-CREATED SITES

Restoration involves putting back accurate details of the site as they were in the past. Restoration can be partial, for example, re-planting an avenue of trees, or complete, where an entire garden is restored, such as the Privy Garden at Hampton Court. Finding accurate evidence for restoration may require archaeological excavation. This in itself may be damaging, although new non-destructive techniques using geo-physics can sometimes provide good evidence.

Re-creation, on the other hand, is creating a garden appropriate to a particular period on a site where a garden may never have existed or where the garden's exact form is not known. A re-creation is the art of pastiche, but, if done well, without damaging any important buried or surviving features, can have great educational value.

A wide range of archival evidence should be available for a restored or for a re-created site. This can be used as a basis for pupils' own research. Modern, medieval-style gardens are always re-creations rather than restorations because there is insufficient knowledge of any one site. Primary evidence for Tudor sites is also not extensive and re-creations have often concentrated on knot gardens.

School garden project

If your school has sufficient space in its grounds, an interesting project is the re-creation, in miniature, of a garden from a particular period. If it is not possible to create a garden, you could consider making a model. Choose an historical period which fits in with your pupils' study units in the history curriculum, or which relates to the date of the school building or the school's foundation.

Ask your pupils to visit the area which is to be made into a garden, and become familiar with it. Is it isolated or in a place where most pupils pass it every day? Is it shaded or sunny? Which direction does it face? What is its soil type? What are its dimensions? Ask them to measure and draw a scale plan of the area.

Select the historical period of the garden you are re-creating, visit a relevant park or garden, and ask your pupils to list the features they would like to recreate. If a visit is not possible you will have to use photographs, engravings and other illustrative material in the classroom. Pupils may be re-creating, for instance, a Tudor herb garden, a Victorian bedding scheme or a miniature version of a serpentine lake. They should record the historic features on their visit by measuring, drawing, taking photographs, noting construction, materials and planting design.

Back at school, your pupils will need to decide which of the features they observed on their visit it will be realistic to re-create. Once a class consensus has been reached a large scale plan should be drawn up and individual tasks allocated to groups of pupils. The class can compile a complete research and design portfolio. It could contain scale drawings on squared paper of the agreed design, sketches and photographs of individual features to be included, researched information on plants, details of design of ornaments and plans for the garden's maintenance. The whole project could be costed. The help of governors and parents could be enlisted.

FINDING OUT ABOUT PARKS AND GARDENS

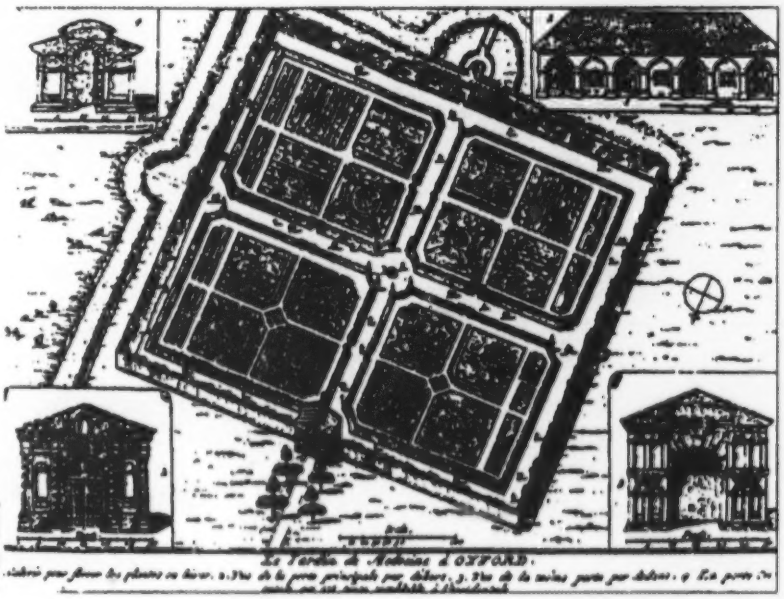
This section lists the main sources and locations of historical evidence which support site investigation. It also suggests ways in which different kinds of evidence can be used with pupils. You will need to decide which sources to use to give them prior information and to develop their skills, which are suited to site work and which are best kept for follow-up.

MAPS AND PLANS

Maps and plans of individual estates, made before coverage by the Ordnance Survey, are more common from 1700 onwards. They were usually produced as a working tool for running the estate or to record changes in ownership or proposed alterations. Some, but not all, were private undertakings. Maps made to advertise the sale of an estate may be annotated with features and sometimes include illustrations.

Designer's plans may be unexecuted proposals or approved designs. An approved design usually has more detailed measurement and often shows the topography of a site. It is important to remember that even if a design was accepted it was frequently not carried out exactly as it appears on paper, often owing to the owner's economic circumstances, whims or unforeseen problems. Some designers produced sketches and drawings in addition to their plans, either on the plan itself or separately.

Plans of designers and other plans and maps may be kept by the site's owner or former owner, in the County Records Office or in a national collection. The County archivist is the best person to advise. County maps, normally kept in the County Records Office, were produced between the late sixteenth and the early nineteenth century and disappeared with the advent of the Ordnance Survey map series. County maps are generally small-scale and decorative, with limited information. Deer parks are shown as oval or circular, fenced rings and landscaped parks without deer are sometimes not shown at all. County maps produced after 1770, at a scale of one inch or two inches to the mile, show a little more detail. These are sometimes available in facsimile editions, for sale.



Loggan's plan of the Oxford Botanic Gardens, 1675. The conservatory shown was probably the first greenhouse.

In the eighteenth century many large areas of land were enclosed by Act of Parliament. Pre-enclosure maps show areas of the eighteenth century landscape just about to be enclosed, that is, divided into smaller hedged fields. Parliamentary enclosure maps date from about 1750 to 1850 and show the new landscape after enclosure. The maps were made to show boundaries, so seldom provide internal details. The landscape of enclosure has only recently been changed by modern land management. Maps relating to enclosure are also usually kept in the County Records Office

Tithe Award Maps are very large scale maps, varying from between thirteen to twenty-seven inches to one mile. They were produced as part of the process by which tithes (church taxes) were commuted from payments in kind to statutory rents imposed on land, under the Tithe Commutation Act of 1836. Rents varied according to land use, for example, whether it was wood, arable or pasture. These maps therefore show land use, boundaries, and the owner or occupier of the land. Other details such as the location of trees are more schematic because they were unimportant to the map's purpose. Tithe award maps are kept in the Public Record Office, or in the Parish or Diocesan Records which are usually kept in the County Record Office, although they are sometimes held by the appropriate church.

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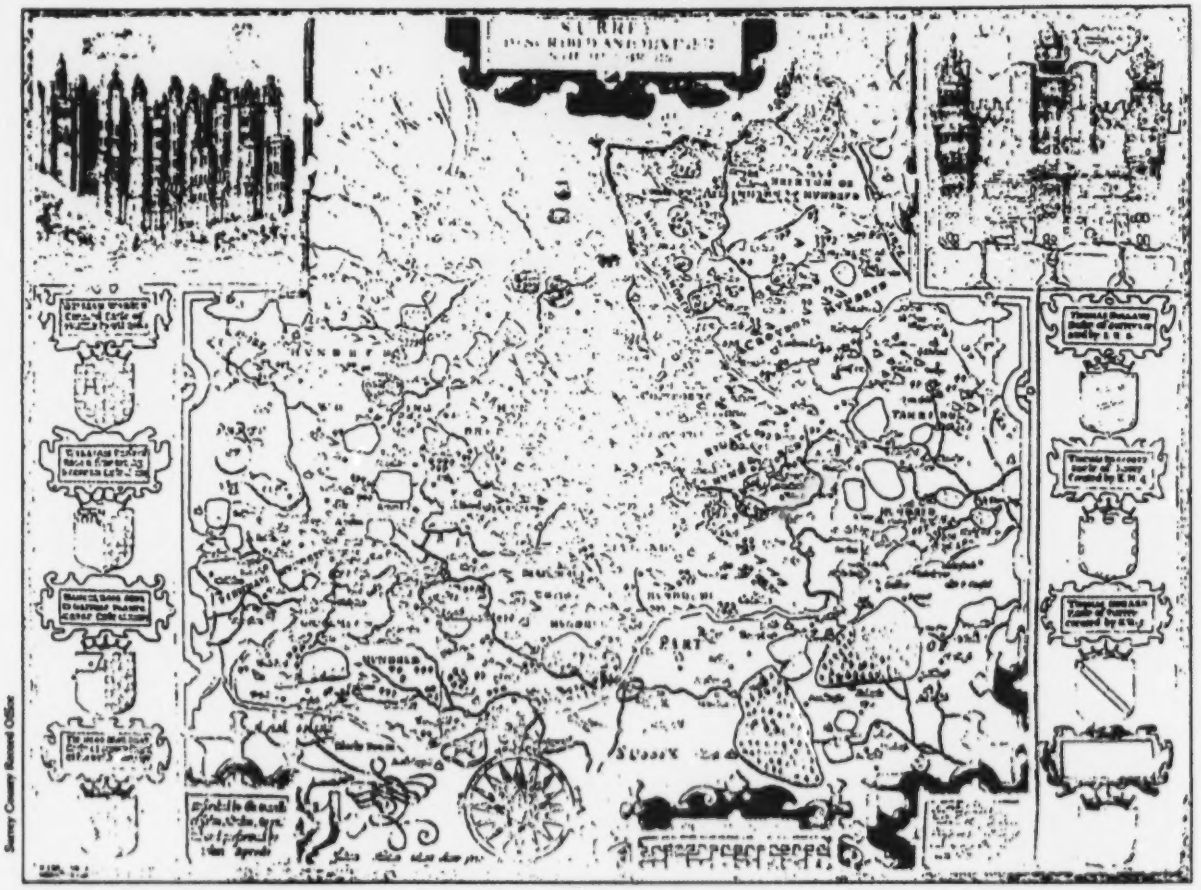
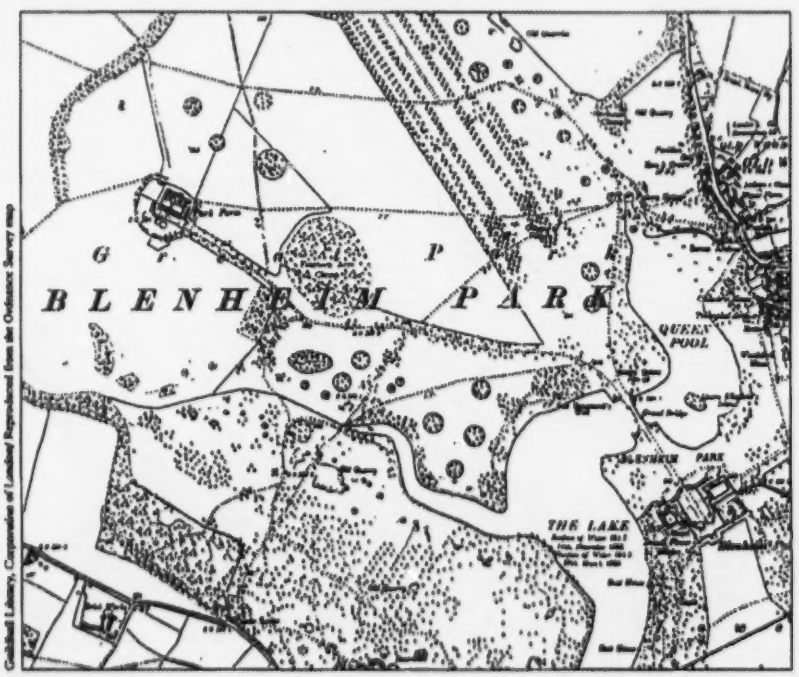


Surrey County Record Office

ABOVE: County map of Surrey, John Speed, 1610. Notice the depiction of deer parks.
BELOW: The Second Ordnance Survey of the estate at Blenheim. Landscape detail such as temples, quarries and avenues can clearly be seen.



Guildhall Library, Corporation of London/ Reproduced from the Ordnance Survey map

Ordnance Survey

The First Ordnance Survey Drawings (O.S.D.s) were produced, by county in the late eighteenth century at a scale of two inches to one mile and sometimes at three or six inches to one mile. Although some details are unreliable, the main features of landscaped parks are shown with reasonable accuracy. This survey, with amendments, was published at a reduced scale of one inch to one mile in the early nineteenth century and these maps are a very important source of information. In the second half of the nineteenth century the Ordnance Survey prepared a First Edition of County maps at scales of six and twenty five inches to one mile. Details such as the lay-outs of beds and paths, the location of glass-houses and the position of individual trees are shown very accurately.

Second Ordnance Survey

The Second Ordnance Survey, was produced later in the nineteenth

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century. Again, each county was done separately, so exact dates of the Second Editions vary. These maps, on a scale of six and twenty-five inches to one mile, are also very accurate. Some town surveys were carried out in the nineteenth century to even larger scales, and are exceptionally well detailed.

Later Ordnance Survey

More recent Ordnance Survey editions do not give so much accurate detail. The current Land Ranger series maps, at 1:50,000 scale, still have a symbol representing parkland, and are a useful starting point for familiarising pupils with map reading techniques. The two and a half inch map, first produced in 1970, is however, the largest scale at which a whole parish can be seen on a single sheet.

A main source of copies of most modern Ordnance Survey maps is your local agent of the Ordnance Survey Office who will offer an educational discount. (See *Bibliography and resources* section.)

Using maps and plans with pupils

Pupils can study maps made before a site's creation to try and find reasons why the park or garden was located in that place. Comparison of maps and plans of a site made at different periods in its history will reveal continuity and change. Pupils will find comparison easier if maps and plans are brought to a common scale, and overlays used. They will also find them useful for identifying and dating features on site. The ways in which reasons for a map's creation affect its content and accuracy can be discussed as study progresses.

Approximate conversion between the old imperial and metric systems

1:500 = ten feet to one mile
1:1,000 = five feet to one mile
1:1,250 = fifty inches to one mile
1:2,500 = twenty-five inches to one mile
1:4,430 = fifteen inches to one mile
1:10,000 = six inches to one mile
1:25,000 = two and a half inches to one mile
1:50,000 = one inch to one mile

PICTURES

Volumes of prints of country houses and gardens are fairly plentiful, especially for the eighteenth and nineteenth centuries. An important earlier record for gardens are the birdseye views in Knyff and Kip's Britannica Illustrata (1707). Many drawings, paintings and prints were also commissioned privately. You should bear in mind however, that pictures can be inaccurate. Those produced for owners or groups of landowners usually flatter the site, making it look grander than it really was or they might show a view that was fashionable but which did not represent the site's general appearance. Some illustrations were made before a site's completion, leaving the artist to imagine its final appearance. From the late seventeenth to the late nineteenth century, sketching was a popular pastime resulting in amateur as well as professional artists' sketchbooks of views.

Paintings of plants and flowers are another source of evidence for period parks and gardens. Throughout the eighteenth century and into the nineteenth, owners of estates commissioned artists to make botanical records of plants, especially flowers, grown in their gardens. Some paintings were bound into volumes. Many amateurs also took botanical instruction. As well as site-specific illustrations many paintings and drawings also depicted flowers and fruit with botanical accuracy.

PHOTOGRAPHS

Photographs, as a widespread record, date from the second half of the nineteenth century. Many photographs tend to focus on family and staff and use the garden as a setting. However, even when the garden or estate is simply a background, a photograph can provide information on the site's appearance and introduces us to people who owned, used or worked on the landscape. Photographs may show details such the size of a tree, individual species of plants, the state of repair of a statue and horticultural or agricultural practice. They may also record events which took place on the site. It follows that it is helpful if the view's location, date and names of people in the picture are recorded on the back of the photograph.

The National Gallery

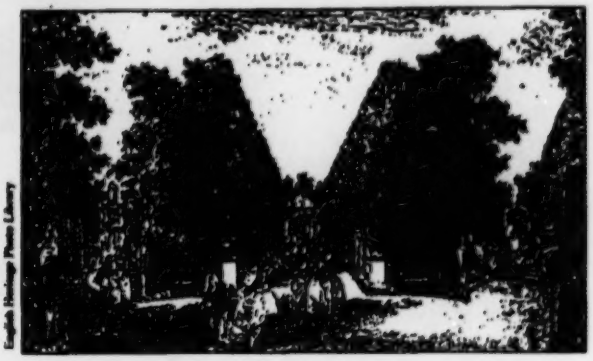
Flower painting by Jakob van Walscapelle.

Aerial photographs, which date from 1919, are of two types: vertical and oblique. The lower-level oblique shots are particularly useful for showing archaeological features such as the remnants of ditching, terracing or flower beds, and can show boundary changes. Both vertical and oblique photographs show current features and the extent of developments such as quarrying or a motorway on a landscape.

Some photographs are in private albums, and others are in collections built up by local museums and

This oblique aerial photograph of Witley Court, Hereford and Worcester, clearly shows the evidence of the nineteenth-century parterre.

English Heritage Photo Library



ABOVE and RIGHT: These two different views of the walks at Chiswick House, London, could be used to ask pupils to compare them with each other, and with the same view as it exists today.

archives, or by national organisations. Old postcards, often kept in Local History Collections, or cheaply and easily bought in antique markets, often show views of municipal parks in their heyday. Aerial photographs, taken after 1971, may be obtained at educational discount from your local agents of the Ordnance Survey Office. The main repositories for pre-1971 aerial photographs include the National Monuments Record, Cambridge University and Aerofilms. (See *Bibliography and Resources* section.)

Using pictures and photographs with pupils

Comparison can be made either with pictures showing similar views made at different times or a picture can be compared with a present view on site. Pupils can be asked to spot the differences and to suggest reasons why some things have changed and some things have stayed the same. Pupils might also discuss influences on an artist's depiction of a landscape or on the selection of flowers included in a painting.

Photographs are also good reference for the appearance of a park or garden at a particular time, and are especially useful for observation and comparison because of the detail they show. Remember that photographs are often posed, or taken for particular reasons. For example, old estate agents' particulars of large estates will show the house, gardens and estate in their best possible light.

The most important and accessible source of garden illustrations are magazines, which started in the nineteenth century, including Country Life, Gardens Chronicle and House and Garden. Libraries will keep back copies of these, often indexed by site. The purpose of any photograph will influence its composition; your pupils could discuss what is in or out of focus, why a particular angle has been selected, why people are positioned as they are or whether it conveys a particular mood.

To encourage systematic study ask pupils to fill in a record sheet with details of the picture's or photograph's location, date, the name of the artist or photographer, and for whom it was made. They should also note the name of the person or organisation which owns it.

The contents of a picture or photograph may be investigated in two main ways. Pupils can tell you what they see and you can pose questions and give additional information related to their observations. Alternatively groups of pupils can compose their own questions, and put these to another group of pupils. Questions can be categorised into ones which can be answered by looking at the picture, ones which may be answered by further research and ones which may never be answered.

WRITTEN SOURCES

Primary evidence

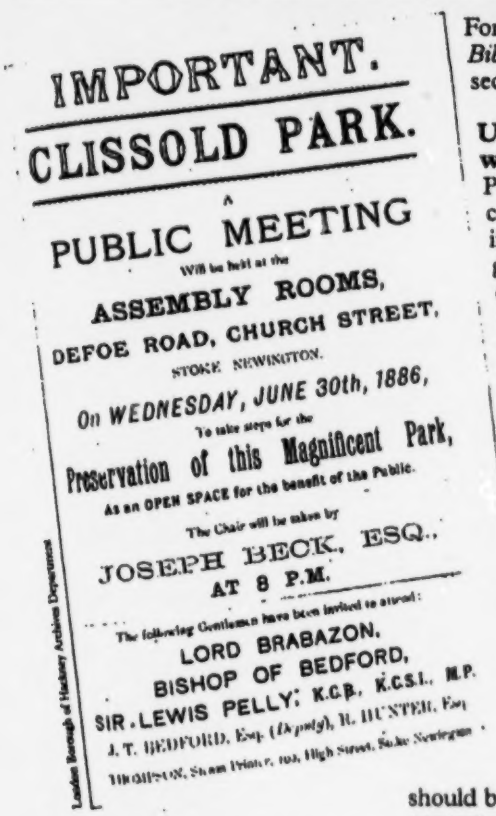
Estate papers, for example, account books, bills, invoices, inventories, tree books, plant lists and memoranda of those working on and running the estate are useful sources. Accounts can include details on payments made for goods, labour and services, and often contain useful information on materials, construction, maintenance, wages paid, goods brought in and sent out.

Family and personal papers include correspondence, personal accounts, notebooks, diaries and sketchbooks and can describe improvements on the estate, visits to other estates and progress in the garden. Papers such as subscriptions to clubs and purchase of books give insights into an owner's outlook and tastes.

Visitors' descriptions include published and unpublished works. Pupils should, however, be aware that memory is selective. Victorian gardening magazines containing correspondents' descriptions of gardens are another source of information.

Manuscripts and printed works on plants, horticulture, agriculture and garden design provide information on contemporary lay-outs, planting and maintenance techniques. These include magazines, journals, newspaper articles, and catalogues for gardening products and advertisements, as well as books. Fictional works or those indirectly related to gardening which have flower or landscape illustrations can also provide evidence.

Papers connected to the establishment and maintenance of a public park or garden may include posters and handbills advertising meetings, minutes of meetings, specifications for work to be undertaken, accounts and invoices and other records similar to those for a private estate. Newspaper articles may record openings, changes in design, and events.



IMPORTANT.

CLISSOLD PARK.

A

PUBLIC MEETING

Will be held at the

ASSEMBLY ROOMS,

DEFOE ROAD, CHURCH STREET,

STOKE NEWINGTON.

On WEDNESDAY, JUNE 30th, 1886,

To take steps for the

Preservation of this Magnificent Park,

As an OPEN SPACE for the benefit of the Public.

The Chair will be taken by

JOSEPH BECK, ESQ.,

AT 8 P.M.

The following Gentlemen have been invited to attend:

LORD BRABAZON,

BISHOP OF BEDFORD,

SIR LEWIS PELLY, K.C.B., K.C.S.I., M.P.

J. T. BEDFORD, Esq. (Deputy), R. HUNTER, Esq.

HOUSTON, Steam Printer, 103, High Street, Stoke Newington.

London Borough of Hackney Archives Department

Poster for a meeting about the future of Clissold Park, London.

Secondary evidence

Secondary sources are useful because they not only collate evidence but also give leads on further primary and secondary sources and their locations. They are also readily available and may be freely handled by pupils. If there is a teachers' handbook or site guidebook for the garden, it may be found in the site shop or possibly can be obtained via mail order. Ask the owner of the site if an historical survey or an historic landscape management plan has been published. These comprise detailed written research, supported by maps, showing archaeological and historical information, and present and future management programmes. They are usually compiled by garden historians and landscape architects. Papers or booklets written by local historians might also be available and be deposited in the local studies library. Books on garden history can be useful. For further details, see the *Bibliography and Resources* section.

Using written sources with pupils

Primary written evidence can be used to provide information on a park or garden prior to a visit, to confirm or refute theories formed on site, and can be placed alongside other types of evidence to form a wider picture of the site's history. It can be used in a similar way to pictorial evidence to encourage questioning skills.

Take care that the sources you select provide a challenge but are not too daunting for your pupils and that there is suitable follow up material to answer some of their questions. Sources should be dated and sufficient context given to aid interpretation. Pupils should also be encouraged to use secondary sources, appropriate to their age and ability.

ORAL EVIDENCE

Recollections of owners, occupiers, estate workers or local people are valuable sources of information and may include information handed down to them as well as their own memories. Contacts could be made via pupils' parents or guardians, the site, the archivist, local history society, wardens of accommodation for elderly people or through an advertisement or article in the local paper. Some libraries and pensioners' organisations have reminiscence societies or oral history projects. Pupils might also interview people directly.

Pupils and oral evidence

If you are advertising for possible interviewees, give the title of your project, name the categories of people to whom you would like to talk and give the name, address and telephone number of a person at school whom they should contact if they are able to help. Not everybody likes using the telephone so pupils might design a reply slip. This could ask for the person's name, address, telephone number and connection with the site, for example, gardener, farm worker, resident or 'other'. Respondents might also be asked to state the date they first knew the park or garden and the periods when they remember it particularly well.

The form of the interview and where and when it should take place needs to be discussed with both pupils and respondents. Pupils should consider what kinds of questions to pose, how to get the best results from an interview and whether to send a list of possible questions in advance of the interview so that interviewees can prepare themselves. Pupils could ask if respondents have postcards, photographs or other items which relate to the park or garden which they would allow pupils to see.

Alice Coleridge

Many people keep old photographs and documents which they would be pleased to share with young people.

GARDENING OBJECTS

Objects associated with designed landscapes give further insights into the past and present uses and maintenance of parks and gardens. Items could include seed packets, gardening tools and equipment, gardening clothes, flower vases, a bird scarer, a picnic hamper, gate hinges, fishing or hunting equipment and dairying equipment. Possible sources of objects might be an exhibition on site, a county, local or site museum (enquire if it has a loan service) a junk shop and those in the community.

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Recording reminiscences

Equipment
A tape recorder is essential. A camera or video camera might also be used, although many people find this intimidating and you should discuss it first.

Questions
Make a check list of questions which are relevant to the project - and to the person being interviewed. The first question should include the respondent's name and their connection with the park or garden. Other questions should be open-ended, short and simple, clearly articulated and used flexibly. Flexible use includes interspersing questions with cues designed to elicit a fuller description and with memory joggers such as photographs, garden artefacts and extracts from newspaper articles. Cues could include questions such as 'Please can you tell me: why that happened?' 'Who was that person?' 'How did people react to that?'

Approach
Pupils should be very courteous and try and put the respondents at their ease. They should listen well, show an interest and make them feel valued. They should not interrupt, nor influence what the respondent is saying by expressing their opinions. After the interview, ask students to label and number the tape with the name of the respondent and the date of the interview.

Follow-up
Respondents' memories can be compared with others who knew the park or garden in the same or in a different period and can be placed alongside other evidence to provide a fuller picture of the past. As recordings or as transcribed extracts, reminiscences might be incorporated in a video film, tape-slide presentation, I.T. program, wall display, album or book on the site. They could be linked to photographs and objects to form an exhibition. These activities could be solutions to set problems or could be part of an effort to increase public interest in and appreciation of a particular park or garden.

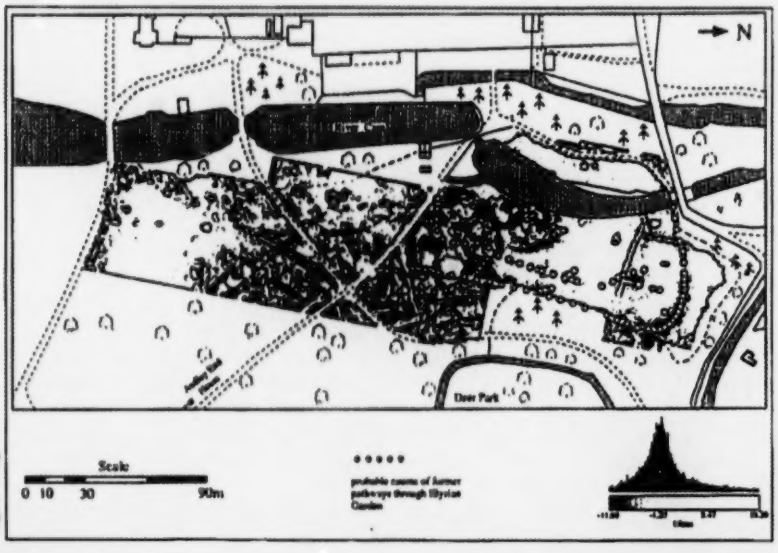
Using objects with pupils
In order to understand more fully how an object was made and used, pupils should be encouraged to observe it closely and to ask questions about its physical features, construction, design and function. Structured investigation should not only be applied to historic artefacts. Modern artefacts can aid understanding of the site today and be used as a basis for comparison with objects, or drawings of objects from other periods. Objects which pupils can handle are particularly valuable because the sensory experiences involved aid understanding.

An effective learning strategy for younger pupils is to make up a story which involves them and which incorporates objects collected. Students could be asked to select objects for the gardener and owner in the story to take into the garden or park. They could discuss their choice of object, explain how it was used and describe its texture, smell and the noise it made. A story provides plenty of leads for comparison of the past and present and for discussion on ways to find out more.

ARCHAEOLOGICAL EVIDENCE

A number of electronic methods can test the ground for evidence of what lies beneath, such as flower beds, paths, buried walls and ditches. They are non-destructive, and inform without the need for excavation. A resitivity survey tests the soil's resistance to a small electrical current conducted through disolved ions in moisture retentive areas of the ground. High resistance anomalies occur when the earth is compacted or contains a non-moisture retentive structure such as a stone wall or gravel path, but when the earth is softer and damper a low resistance anomaly is recorded.

Archaeological surveys and excavation reports for gardens are rare, but the site's owner or manager will know if one has been made, and who conducted it, and can tell you who you should contact for permission to use it.



Resistivity survey of the Elysian Garden at Audley End. The more compact soil of the pathways through the garden show up as lighter features on the computer printout.

PARKS AND GARDENS ACROSS THE CURRICULUM

A project based on an historic park or garden can provide opportunities for developing skills, understanding and knowledge in many curriculum areas other than history.

ENGLISH

The study of parks and gardens encourages pupils to formulate, clarify and express their ideas orally and in writing to suit a variety of purposes. Both specialist and descriptive vocabulary are developed and the analysis of plant names can help develop an interest in words. Sites can be used to bring literature to life: for example, works by Jane Austen with garden designer references, or poems by Marvell, Tennyson and Milton, Greek myths and legends or fiction written for children. They can also be used as a stimulus for writing. Pupils could write about a park or garden from the points of view of the designer, the past or present owner, a gardener, or a visitor today. They might compose riddles identifying garden features. Compositions can be co-operative, class efforts or individual ones.

MATHEMATICS

Park and garden studies provide opportunities for the development of mathematical language, for sorting, classifying, work on number, shape and space, estimating, measuring and drawing to scale. These and other activities can be used in maths trails. There is much scope for looking at patterns and symmetry: in paving, walls, and in parterres for example. If pupils are re-creating a garden at school the project can include working out quantities of soil, the numbers of plants needed and the costs involved. Tourism in parks and gardens also provides many opportunities for data handling: for instance, making visitor surveys and using spreadsheets to work out total entrance fees for a day, month, year, then calculating means and averages.

SCIENCE

Visit parks and gardens to study the life processes of living things, especially of plants, and their relationship to their environment. Investigate boundaries, surfacing, ornaments and furniture to illustrate the uses and properties of materials and the effects of weathering and erosion. Demonstrate forces and motion with slides, swings, roundabouts and racquet and ball games. For Key Stage 1 pupils, parks and gardens may also be used to develop concepts of what is living and non-living and for grouping materials.

DESIGN AND TECHNOLOGY

Problem solving activities (see pp 21-23) provide contexts for designing, planning and making. Part of a garden re-creation scheme could involve simulating watering systems or designing new garden tools. Further design opportunities exist, many using IT, in site interpretation projects. Research on plants' uses in a park or garden could be a starting point for a wider study of how plants are used for food, shelter, clothing and decoration for example. Pupils could, in addition to re-creating a historic garden in the grounds, create a 'Really Useful Garden'. Vegetables, perhaps old varieties and plants such as rape, flax and wheat could be grown. There could also be a section for medicinal plants.

HISTORY

Historic parks and gardens are important primary sources of evidence for the life styles and outlooks of people in the past. Their investigation benefits local and national study units in the National Curriculum and many examination courses. Research into a nineteenth-century urban park, for example, is important to the understanding of the lives of people in towns in the Victorian era. The enquiry can involve a wide range of historical sources and heighten pupils' skills of observation, recording, questioning, deduction and research. Site study together with oral and pictorial sources can be used to good effect with Key Stage 1 pupils investigating events within and beyond living memory.

GEOGRAPHY

An historic park or garden gives opportunities for the study of physical and human geography and is an ideal location for considering issues of conservation, change and conflicts of interest in the environment. Conflicts include the consequences of tourism on an historic landscape. The site can be part of a local study. Investigating, recording, making and using maps and plans, using compasses, following directions and devising questionnaires all exercise field work skills and develop geographical language. For Key Stage 1 pupils, identification and discussion of what is attractive and unattractive in a park or garden is a good introduction to the topic of caring for the environment.

ART

Historic parks and gardens contain both natural and human design and so are particularly rewarding sources to help pupils explore the

elements of art and experiment with different materials and techniques.

Designed landscapes are works of art in themselves. Contextual studies can involve study of one park or garden or comparison between landscapes of the same period, across centuries or across cultures. Alternatively, features such as fountains and cascades or statuary, may be recorded and researched. Following on from this study, pupils could investigate artists' different styles and traditions when depicting designed landscapes, their features or their plants. They could also explore the symbolism of gardens and plants in art, especially in portraits.

Another project could involve tracing inter-relationships between the design and planting of parks and gardens and the design and decoration of buildings, interiors, furniture, ceramics and in the eighteenth century, table settings.

MUSIC

Pupils could compose, sing and play music appropriate to the site's mood, past and present uses, to made features found there such as a fountain or Chinese bridge, or to natural details such as ripples on the lake or birdsong. Also consider music appropriate to the seasons or to the weather. Pupils' own work might be improvised on site or could use the IT program *'Compose'*. For imitation of birdsong introduce the sopranino recorder which was once used to train singing birds and which is a firm favourite with children.

ADVENTUROUS ACTIVITIES

The National Curriculum for physical education requires pupils to engage in outdoor and adventurous activities. Public parks and larger, landscape gardens can be ideal locations. They may have an adventure playground or a river for canoeing. They are certainly suitable for orienteering courses. A course may be devised by the teacher, or by pupils working in groups. Remember to check with the site manager that your proposed activities are appropriate.

A selection of works by established composers appropriate to the subject of parks and gardens.

Dowland (1563 - 1626) *'The Lowest Trees have Tops'* and Lawes (1602 - 1645) *'Gather ye Rosebuds'* (both contemplative songs)

Van Eyck (1589 -1657) *'The English Nightingale'* and other pieces for solo recorder

Vivaldi (1656 - 1741) *'Il Pastor Fido'* and *'The Four Seasons'*

Beethoven (1770 to 1827) *'Pastoral Symphony'*

Rimsky Korsakoff (1844 to 1908) *'The Flight of the Bumblebee'*

Debussy (1862 to 1918) *'Nocturnes'*, *'Estampes'*, *'Reflet dans l'Eau'* (for weather and elements)

Delius (1862 to 1934) *'In a Summer Garden'*

Holst (1872 to 1934) *'Planet Suite: Uranus'* (for mood)

Ravel (1875 to 1937) *'The Enchanted Garden'* (for mood)

DANCE

Different types of plants, especially trees, activities of people in the park and also gardening tools are suitable stimuli for pupils' own dance creations. Younger pupils might like to perform an 'under the ground' dance, moving as water seeping through soil particles, roots spreading out, foundations supporting buildings and as worms or centipedes. They could also dance to music they have composed or selected as appropriate to the site. Traditional, period dance also reflects garden design and content. The easy-to learn Tudor country dance called 'Peas Branle', for instance, requires pupils to be peas popping out from their shells. More stately baroque dance have similar patterns to parterres.

CROSS-CURRICULAR ELEMENTS

Multicultural Perspectives

Parks and gardens are multi-cultural in their designs and in the plants they contain. After researching the origins of plants in a garden, pupils might design a garden in the school grounds with plants which are representative of different continents as an alternative to a period garden re-creation.

Gender and career opportunities

The achievements of women as well as of men are more apparent in garden history than in many other areas of study. Famous women gardeners who played a leading role in garden creation and sometimes in the acquisition of new species include Eleanor of Aquitaine, Philippa of Hainault, Henrietta Maria, Queen Mary II, Mary, Duchess of Beaufort, Augusta, Princess of Wales, Queen Charlotte, Gertrude Jekyll and Vita Sackville West. It is recorded that many women, less famous, managed, worked in and used gardens. Parks and gardens therefore give pupils the opportunity to study the history of women as well as men.

The Institute of Horticulture can provide information on careers related to parks and gardens. (See *Bibliography and Resources* section.)

Economic awareness and industrial understanding

The activities suggested for involving pupils in conservation, the problem solving activity Project Enterprise, studies involving tourism, the creation and costing of a school garden, suggestions on how its creation might be funded and investigation of plants' commercial uses, will all raise pupils' economic awareness. Pupils can also be introduced to the horticultural industry including aspects such as mechanization and the economics of plant production.

Health and safety

Pupils can compare levels of pollution in parks and gardens in comparison with the surrounding environment.They can also discuss the contributions parks and gardens make to people's well-being, for example their use for passive and active recreation and the social use of public landscapes and the use of plants for medicines.

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Symes, M, **A Glossary of Garden History**, (Shire Garden History 6), Shire Publications Ltd, 1993, ISBN 0-7780-223-8. This is one of a useful series on garden history and other garden-related topics. For a full list of publications, contact Shire

Liz Hallmond

Publications Ltd, Cromwell House, Church Street, Prince's Risborough, HP27 9AA. Telephone 01844 344301.

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Gardens of a specific period

(In chronological order)

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The Pan Books division of Macmillan publishes a paperback series on vegetables, herbs, bulbs, trees and other plants, with informative text and superb photographs by Roger Phillips.

Stearn, W, J, **Stearn's Dictionary of Plant Names for Gardeners**, Cassell, 1992, ISBN 0-304-34149-8.

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The educational use of the historic environment
The English Heritage Education on Site series provides ideas for structured investigation of the historic environment across all curriculum areas. A full list is available, and those most relevant to the topic of parks and gardens are listed below.

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Hodgson-Burnet, F, **The Secret Garden**, Puffin, 1994, ISBN 0-140-36666-0.

Lively, P, **The Revenge of Samuel Stokes**, Mammoth, 1996, ISBN 0-74 970601-5

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USEFUL CONTACTS

English Heritage
The government-sponsored agency responsible for looking after many of the country's most important historic sites. Many of these sites contain historic landscapes, parks and gardens.

English Heritage has a gardens and landscape section which provides information on the *Register of Parks and Gardens of Special Historic Interest in England.*
The organisation also has a photographic library which keeps a photographic record of its own sites, and deals with postal and telephone enquiries as well as personal visits, for which an appointment should be made.
Contact: English Heritage, 23 Savile Row, London W1X 1AB, Telephone: 0171 973 3000.

The Royal Commission on the Historical Monuments of England This has a large photographic collection covering the whole of England and arranged by county and civil parish.
Contact: National Monuments Record Centre, Kemble Drive, Swindon, SN2 2GZ
Telephone: 01793 414600.

The Association of Gardens Trust
The association can provide the name and address of your local or county Garden Trust, which can often provide advice and materials on sites and visits. Contact: The Secretary, AGT, 77 Cowcross Street, London EC1M 6DP
Telephone: 0171 251 2610

The Royal Horticultural Society
The society has the most comprehensive horticultural library in the country. Contact: The Lindley Library, The Royal Horticultural Society, Vincent Square, London, SW1 2PE, Telephone: 0171 834 4323.

The Institute of Horticulture
14/15 Belgrave Square, London SW1X 8PS, (Telephone: 0171 245 6934) is able to offer careers advice.

The Garden History Society
The national organisation for everyone interested in garden history.
Contact: Information Officer, The Garden History Society, 77 Cowcross Street, London EC1M 6DP
Telephone: 0171 608 2409

The National Trust
Opens 190 sites to the public, many of which have fine historic gardens. There is a corporate membership scheme for schools.
Contact: The Education Manager, National Trust, 36 Queen Anne's Gate, London SW1H 9AS, Telephone: 0171 222 9251.

Maps and aerial photography
Aerofilms Ltd, Gate Studios, Station Road, Borehamwood, Herts, WD6 1EJ (Telephone: 0181 207 0666) is a main source for aerial photographs.

The Ordnance Survey, Information Branch, Romsey Road, Maybush, Southampton SO9 4DH (Telephone: 01703 792338) can advise you where to find your local O.S. agent.

David and Charles, Brunel House, Newton Abbot, Devon, (Telephone: 01626 61121) supplies old Ordnance Survey maps.

Acknowledgements
Thanks to Mavis Batey; Margaret Still; Michael Symes; Jan Woudstra.

OPPOSITE: The gazebo at Witley Court, Worcestershire. (Liz Hollinshead)

Our Education Service aims to help teachers at all levels to make better use of the resource of the historic environment. Educational groups can make free visits to over 400 historic properties in the care of English Heritage. The following booklets are free on request. **Using Historic Sites and Buildings** contains a full list of all our sites, details of how to book a visit and lots of ideas and activities for National Curriculum work on site. Our magazine, **Heritage Learning**, is published three times a year. **Resources**, our catalogue, lists all our educational books, videos, posters and slide packs. Please contact:

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Historic parks and gardens are important evidence of how people lived in the past - from medieval hunting parks to post-war public gardens. They are integral parts of the historic fabric of this country. A designed landscape is also a work of art set in and using the natural environment. This book contains ideas for their effective use which teachers may select and adapt to suit the needs of different age groups and abilities across the whole curriculum.

Written by Susanna Mareus, consultant in historic parks and gardens, town planning and horticulture, formerly a planner with the English Heritage Historic Parks and Gardens team and Rosie Barker, formerly a teacher and Head of Education of the Historic Royal Palaces Agency, now a consultant.

This book is one of our *Education on Site* series, suggesting educational strategies for the use of historic landscapes, sites and buildings.

ISBN 1-85074-510-2

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ISBN 1-85-074510-2